DOCUMENT RESUME

ED 244 313 CS 504 605

TITLE Performance One, Acting 11. Curriculum Guide & Resource Book.
INSTITUTION British Columbia Dept. of Education, Victoria. Curriculum Development Branch.
REPORT NO ISBN-0-7719-9253-X
PUB DATE 84
NOTE 213p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC09 Plus Postage.
DESCRIPTORS *Acting; Curriculum Design; *Drama; *Dramatics; *Resource Materials; Scripts; Secondary Education; *Speech Communication; *Theater Arts

ABSTRACT

The materials and resources offered in this performance guidebook are designed to develop the more formal acting skills of secondary school students, to provide extensive experience in script analysis and scene work, and to develop the student by modifying unfortunate inhibitions, encouraging creativity, and developing strong communication skills. The curriculum section contains those elements officially prescribed by the British Columbia Ministry for the Senior Theatre Program in general and for the grade 11 acting course in particular. The section includes the philosophy, goals, and structure of the theatre program, as well as the goals, learning outcomes, and organization of the acting course. The resources section contains recommendations and teaching suggestions for evaluation, class control, resource books, equipment, and supplies. The appendixes provide suggestions and resources for the fine arts curriculum, acting space requirements, touring, festivals, workshops, conferences, and professional organizations. (HOD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED244313

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Performance One

ACTING 11

Curriculum Guide & Resource Book

Province of British Columbia
Ministry of Education
Curriculum Development Branch

Victoria

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

P. Northover

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS 504605

Canadian Cataloguing in Publication Data
Main entry under title:
Performance one, acting 11

Bibliography: p.
ISBN 0-7719-9253-X

1. Acting - Study and teaching (Secondary) - British Columbia. I. British Columbia. Ministry of Education.

PN3191.C3P47 792'.07'12711 C83-092194-X

Acknowledgments

The Ministry of Education gratefully acknowledges the work of the following members of the Drama Subcommittee of the Advisory Committee on the Fine Arts in Education in preparing this guide.

John Bain

Judith Hogan

Laurie Lynds (Chairperson)

Keith Simpson

The contribution of Michael Verge, Curriculum Consultant from the Ministry and the assistance of resource persons who have attended meetings to help plan, develop, and revise materials is also acknowledged.

The Ministry also thanks drama teachers throughout British Columbia for their reactions to draft versions of this guide.

Table of Contents

Page

Acknowledgments iii

Table of Contents v

Guide

Using This Curriculum Guide/Resource Book 3
Core Curriculum 4
Philosophy of the Theatre Program 5
Goals of the Theatre Program 7
Program Structure 8
Acting 11 Goals 11
Acting 11 Learning Outcomes 12
Acting 11 Organization 14

Resources

Beginnings 17
The Actor 23
  Relaxation 24
  Movement 32
  Improvisation 48
  Mime 62
  Speech 71
Actor and Actor 83
  Trust 84
  Teamwork 87

Actor and Script 91
Choice of Scene 92
Interpretation of the Script 95
Characterization 98
Blocking 104
Rehearsal Process 109
The Organized Actor 111
Scene Presentation and Discussion 112
Actor's Vocabulary 116
Actor and Production 121
Production Staff 122
Stage Setting 124
Stage Lighting 125
Costuming 126
Stage Make-up 127
Actor and Theatre 137
Play Study 138
Canadian Theatre 145
American Theatre 148
European Theatre 149

References

Books 153
Magazines 157
Publishing Houses — Plays 158
Publishing Houses — Musicals 159
Theatrical Suppliers — Make-up and Costumes 160

Additional Resources

Classroom Control 163
Sample Lesson 1 166
Sample Lesson 2 171
Evaluation 175
Specialized Speech Problems 177
The Heathcote System 179
Bringing Professionals into the Acting Classroom 180
Suggested Music for Acting Warm-ups 181
Mask Making 186
Stage Falls 190
Stage Slaps 191
Suggested Plays and Musicals 194

Appendix

Fine Arts and the Core Curriculum 201
Fine Arts Goals for Secondary Schools 204
Acting Space Requirements 205
Suggested Equipment and Supplies 207
Touring 208
Festivals 210
Workshops 211
Conferences 212
Professional Organizations 213

Guide

Using This Curriculum Guide/Resource Book

This book is divided into two sections: the Curriculum Guide section and the Resources section.

The Guide contains those elements officially prescribed by the Ministry for the Senior Theatre Program in general and for Acting 11 in particular. This section includes: the philosophy, goals, and structure of the Theatre Program; it also includes the goals, learning outcomes, and organization of the Acting 11 course.

The Resources section contains recommendations and teaching suggestions for evaluation, class control, resource books, equipment and supplies. In particular, it includes a great deal of exercise material designed to assist the teacher in accomplishing the learning outcomes defined in the Guide section of this book.

This exercise material, including classroom activities, projects, and reports, is indicated by the symbol ★ . The symbol ☆ indicates a notational reference to preceding activities or to other instructional material.

Because drama teachers are on their own in most British Columbia schools, without the advantage of nearby colleagues for consultation, they should actively seek out opportunities to:

- discuss this guide/resource book;
- exchange games, exercises, music, and other resources from each topic area, which they have found useful;
- discuss facility and equipment needs;
- arrange exchange visits by teachers for observing and/or teaching;
- organize workshops;
- discuss expected levels of achievement and evaluation procedures.

Core Curriculum

The Ministry believes that the content outlined in this guide/resource book provides the teacher with the opportunity to extend and reinforce many of the learning outcomes included in the *Guide to the Core Curriculum, 1977.*

Further clarification of the Ministry's position concerning theatre as a part of the Fine Arts curriculum area can be found in Schools Department Circular No. 82, 1979 03 27. See "Fine Arts in the Core Curriculum" in the Appendix section of this book.

Prerequisites

There are no prerequisites for theatre courses prior to grade 12. However, it is expected that students will complete an appropriate grade 11 course prior to enrolling in a grade 12 course.

Prescribed and Authorized Texts

A list of prescribed and authorized texts is found in the Textbook list published annually by the Ministry of Education. If it is unavailable within the school, copies of this publication may be obtained from the Ministry of Education, Publication Services Branch, 878 Viewfield Road, Victoria, British Columbia, V9A 4V1.

Philosophy of the Theatre Program

British Columbia Secondary Schools

The philosophy underlying the current revision of the drama program for the secondary schools of British Columbia is based on the theory that students pushed too early into formal, scripted stage presentations do not develop well as actors. Instead, they tend to become performers who learn merely to assume stereotyped characterizations totally lacking in originality, spontaneity, or believability. However, students introduced to drama through theatre games and creative activities, which encourage the imagination, sharpen sense awareness, and develop skills in speech, movement, and improvisational skills, are likely to create characters that are fresh, unique, and believable.

This approach to drama has proven effective in England, Canada, and the United States, under the leadership of well-known educators like Brian Way, Dorothy Heathcote, Keith Johnstone, and Viola Spolin. A number of British Columbia teachers have proven its worth as well.

The Secondary Theatre program for British Columbia schools has been planned, therefore, to begin with the "Creative Drama" approach in Drama 8 (*Prologue*) and Drama 9 (*Encore*), with a gradual transition in Drama 10 (*On Stage*) toward work involving scripted scenes and short plays.

Acting 11 (*Performance One*) and Acting 12 (*Performance Two*) are designed to develop the more formal acting skills, to provide extensive experience in script analysis and scene work, and, at the senior level, to introduce the concepts of "period" and "style" in acting. The courses are designed to develop the individual by modifying unfortunate inhibitions, encouraging creativity, and developing strong skills in communications.

The *Stagecraft 11* and *Stagecraft 12* courses are planned to complement the Acting program. They offer training in the myriad technical crafts used in the effective presentation of theatre.

Directing and Scriptwriting 12 completes the cycle by introducing these two complex and fascinating facets of theatre of particular interest to students who show leadership, are capable of detailed planning and organization, and who have a flair for creative writing.

The courses in the Theatre program cover a wide range of activities and develop a variety of skills. They would be of value, therefore, to all students, academic and non-academic, who are interested in developing special talents, or who wish to learn effective self-presentation. A few drama students will go on to post-secondary programs in universities, colleges, or theatre schools; most will not. Regardless of the nature or extent of their future participation, all who work through any part of this Theatre program should profit personally from the training.

Goals of the Theatre Program

The goals of the Theatre program are as follows:

- to develop in each student self-discipline and a sense of responsibility toward others;
- to develop in students an interest in theatre, and to engender a respect for the various theatre skills;
- to develop in each student a basic stock of theatre skills;
- to develop in students the ability to make constructive critical evaluation;
- to develop theatre talent that may contribute to the community or even to professional theatre.

Program Structure

The Full Secondary Theatre Program

Recently, there has been a great expansion of British Columbia's Secondary Theatre program. This is particularly true for the grade 8 level at which many districts are now offering courses. In addition to expansion of the program, specialists in the field have recommended greater emphasis at all levels on the creative and developmental aspects of drama.

Therefore, a new Secondary Theatre program is being created. *Performance One* is a guide and resource book for Acting 11.

The names, brief descriptions, and codes for record-of-marks cards for the courses of the new Secondary Theatre program are outlined in the following charts.

Course Name	Code	Description
Prologue Drama 8	DR	An introductory, creative drama class for grade 8 students.
Encore Drama 9	DR 9	A creative drama class including some theatre skills. Drama 8 is not a prerequisite.
On Stage Drama 10	DR 10	A course including theatre skills and some elements of creative drama. Drama 8 and 9 are not prerequisites, but some previous experience is desireable.
Performance One Acting 11	ACT 11	A course including theatre skills and some creative drama. Although previous courses are desireable, they are not prerequisites for Acting 11, creative drama activities will take up the first part of the term. Once the students with no previous drama experience feel comfortable within the group, the emphasis can gradually shift from drama to theatre. It is necessary for students to take Acting 11 before enroling in Acting 12.

Course Name	Code	Description
Stagecraft 11	ST 11	An introductory course in backstage theatre including lighting, set construction and design, costumes, properties, publicity, stage management, and more. There are no prerequisites.
Performance Two Acting 12	ACT 12	A course in advanced theatre skills. The major emphasis in Acting 11 is on acting skills that can be used in preparing and presenting scenes. In Acting 12 the emphasis is on studying the customs and traditions of other times and presenting scenes in the appropriate acting styles. Acting 11 is a prerequisite.
Stagecraft 12	ST 12	A course in backstage theatre for which *Stagecraft 11* is a prerequisite.
Directing and Scriptwriting 12	DS 12	A course in directing and scriptwriting for which Acting 11 is a prerequisite. However, students may be admitted at the teacher's discretion if the student has had extra-curricular acting experience or has exceptional writing ability.

Acting 11 Goals

Since Acting 11 has no prerequisites, some of the students will be taking drama for the first time. Instructors should review the goals and learning outcomes of the junior secondary program before dealing with the goals and learning outcomes of the Acting 11 course.

The goals of Acting 11 are as follows:

- to develop the student's ability to be creative, communicative, interpretive, and expressive;
- to help the student develop self-confidence and the ability to communicate effectively with others;
- to develop the student's ability to listen;
- to develop the student's ability to concentrate;
- to stimulate the student's imagination;
- to develop the quality of the student's voice and speech;
- to develop in the student a natural freedom of movement;
- to develop the student's ability to perform before an audience;
- to develop an appreciation of dramatic literature.

Acting 11 Learning Outcomes

By the end of Acting 11, students should have developed the following skills and knowledge.

1. The student should acquire increased self-confidence and the ability to communicate well with others.

2. The student should be able to lead a small group effectively.

3. The student should be able to accept the leadership of other students.

4. The student should be able to express emotion and to speak with a voice that has clarity and an improved range in pitch, pace, and volume.

5. The student should have an increased knowledge of chracterization, blocking, stage business, script interpretation, and the rehearsal process.

6. The student should be able to perform in scenes from various types of plays, including comedy, drama, melodrama, and "mellerdrama."

7. The student should have a improved sense of what constitutes dramatic criticism and evaluation and a basic sense of what makes good theatre.

8. Students should have an understanding of all crew responsibilities and a healthy respect for the total cooperation required within a production team.

9. The student should know and be able to use

   (a) acting terms such as blocking, business, cheating, cut, gesture, improv., masking, mime, motivation, props, upstaging;

(b) speech terms such as consonant, dialogue, diaphragm, diction, ear, interpretation, larynx, monologue, monotone, pace, pitch, projection, range, rhythm, timbre, volume, vowels;

(c) stage terms such as apron, backdrop, cyclorama, downstage, flies, pit, proscenium wall, proscenium arch, stage right and left, upstage, wings;

(d) make-up terms such as chiaroscuro, crepe hair, latex, linear make-up, liner, pancake, plastic make-up, spirit gum.

10. The student should have some knowledge of the theatre's origins and growth to the present state, with a particular emphasis on contemporary Canadian theatre.

11. The student should be able to apply stage make-up competently.

Acting 11 Organization

The first part of the course will involve orientation of all students and the integration of students new to drama. Activities will emphasize group work in games, exercises, and improvisations. Improvisation is an extremely important part of any acting class, and one book that can be very helpful is *Improvisation for the Theatre*, by Viola Spolin. It provides an excellent approach to teaching theatre skills through improv work. Day-to-day teaching techniques are carefully explained and a large number of games and exercises are provided. Materials from *Improvisation for the Theatre* could be used extensively during the first fifteen to twenty per cent of the course.

The second and major part of the course is a study of the art of acting. Students will develop personal and interpersonal skills, acquire techniques for working with script and production detail, and use these in the preparation and presentation of scenes.

Finally, students of Acting 11 should begin to assimilate sufficient knowledge of the plays and of theatre developments in Canada, the United States, and Europe, to give them a starting point for the slightly more historical "periods and styles" approach to be used in Acting 12.

The Stage and the School by Katherine Anne Ommanney and Harry Schanker, 4th edition, will be extremely helpful for all of Acting 11. Many effective exercises and suggestions spark each section. The materials included in *Readers Theatre Handbook*, by Leslie Coger and Melvin White, and in L. Olfsons *50 Great Scenes*, are excellent for speech projects and scene work assignments.

Resources

BEGINNINGS

It is important that students understand what the course is about. The teacher should let the students know they will not be starting with scene work. Instead, they will be working on games and exercises that will build their self-confidence and trust in their classmates.

The teacher should also take time to discuss the following points.

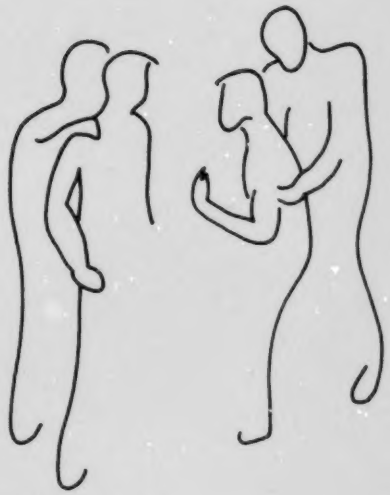
- *Good attendance:* this is essential. Acting involves accumulation of skills that are developed gradually, day by day.
- *Self-discipline:* students must be able to rehearse without direct, constant supervision. They must be able to put their time to good use. The quality of their work depends upon this type of organized effort.
- *A sense of responsibility:* student actors must be able to count on partners being present, prepared, and willing to work.

This course presents a special problem for the teacher. Some students will have had as many as three years of drama in addition to taking part in school productions. Other students will have had no drama training or theatre experience. It is essential that this latter group acquire a sense of "belonging" as soon as possible.

Name games can be a start; by the end of the first week each student — and the teacher — should know the name of every student in the class.

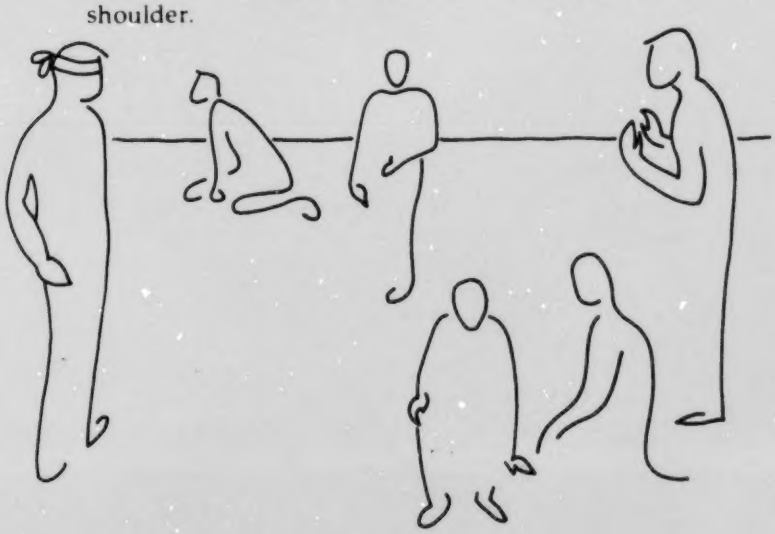
★ Divide the class into circles of four. Groups will work simultaneously. One person in each group says his or her first name aloud. The next person to the left says his or her name and the first student's name. The third and fourth persons take their turns, each giving his or her name and the names of the others. Each person in the circle should be able to name all the persons in the group. Then combine the circles of four into circles of eight and repeat. Combine the whole class and repeat. Change positions and try again.

★ Divide the class into pairs. Each student is to find out five interesting facts about his or her partner. Then gather the class into a circle and have the students introduce their partners, giving not only their names but also the five facts.



★ Have students find a partner and form a group of four with another couple. Two students are "dummies" and two are "manipulators" who work the dummies from behind. The object of this game is for the dummies to have a conversation with each other, but they may not move unless they are moved by their manipulators. Simple codes may be developed, such as a gentle tap on the back to denote a forward step, or a tap on the left or right shoulder to denote a left or right turn.

★ Divide the class into groups of five or six. Have one student in each group sit in a chair and have the others in the class file past and touch the seated student firmly on the shoulder. Let the students file past twice, repeating the touch, so that the seated student becomes familiar with each one. Then blindfold the seated student and repeat the procedure, changing the order of students filing past. The seated student must name the students as they touch his or her shoulder.



Variations: Divide the class into groups of ten or twelve.

Use the whole class as one group.

★ Select two students, *A* and *B*. *A*, the seeing student, stands at one end of the room. *B* leaves the room and is blindfolded. The remaining students arrange themselves comfortably around the room. It is important that they remain absolutely still and silent as any noise will be distracting. When everyone is ready, the blindfolded student is brought in to stand at the end of the room opposite to *A*, without *B* touching anyone or anything. *A* is not allowed to move or use any *vocal* sound and *B* must remain silent. This is all the students need to be told; they will work out a way to communicate.

★ What usually happens is that *A* will clap once and *B* will move once, usually a forward step. The first part of the code has thus been established. One sound leads to one movement only. This works well until an obstacle, such as a table or chair, must be crossed, walked around, or crawled under. *A* must devise a new sound, and *B* must respond with a new move. Do not worry at times if the exercise seems to reach an impasse; it all works out in the end and is very exciting to watch. Once students have got the hang of it, all kinds of daring obstacles will be set up, all of which will be overcome with the greatest of ease!

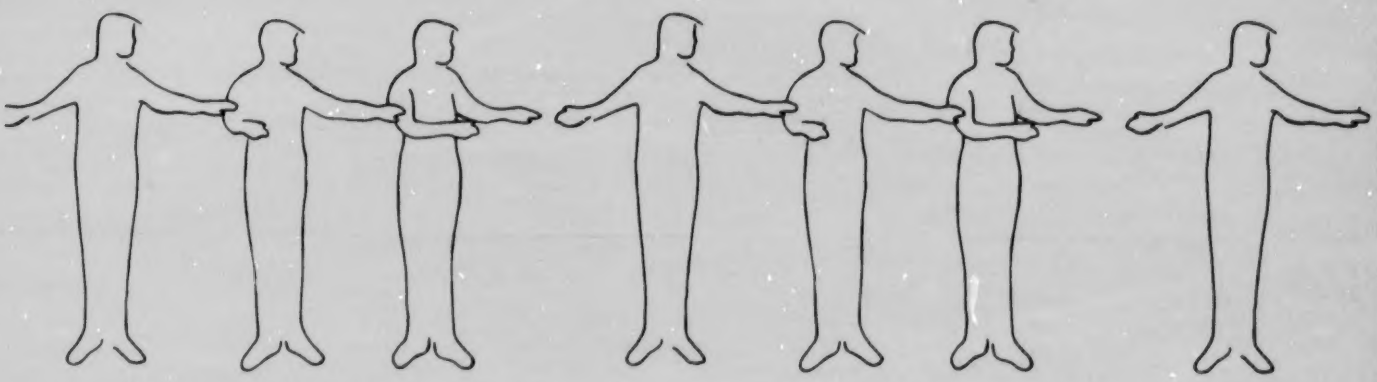
For further ideas on Beginnings, see the following sections in *Improvisation for the Theatre* by Viola Spolin: "Eye Contact #1" and "Eye Contact #2," p. 176; "Rhythm," p. 180; and "Contact," p. 184.

Besides providing a good start to the day's dramatic activities, warm-up exercises help to give the esprit de corps so essential in drama classes. Such exercises include Freeze Tag, P.E. Exercises, "Do this....Do that," etc.

For further work in this area, see "Trust," and "Teamwork," in the Actor and Actor section of this book. Also see the Drama 10 *(On Stage)* Curriculum Guide/Resource section entitled "Warm Ups," pp. 65-66, and the section "Reminders & Pointers," pp. 36-46 in *Improvisation for the Theatre,* Viola Spolin.

The section in Spolin entitled "Exercises," beginning on p. 47, contains a large number of activities arranged in a logical sequence. Because the book is designed to be usable with a wide age-range, some of the material will be too juvenile. The teacher should select exercises carefully, keeping in mind not only age-level but also logical progression. Exercises should not be selected at random for their entertainment value but carefully grouped to achieve specific goals.

THE ACTOR



Students who have taken Drama 8, 9, and/or 10 will have an understanding of topics such as trust, relaxation, concentration, imagination, and sense awareness. To establish the level at which the class stands in relation to these topics, and to orient new students, teachers of Acting 11 should review a variety of the exercises suggested in the Drama 8, 9, and 10 resource books. Until the young actor can feel assured of support from the teacher and from fellow students, he or she can neither relax nor concentrate. Imagination is stifled, and sense-awareness is inhibited.

The exercises outlined in Drama 8, 9, and 10 are all valid here, provided changes are introduced to adjust to the new level of maturity and to avoid monotony for experienced students. Higher standards of achievement should be expected at this level, particularly from students who have had previous training.

Relaxation

It is very important that students are relaxed before they begin their acting classes. If there is any unnecessary physical or mental tension, it will reduce creativity. Some of the more energetic warm-ups described in *Encore* (Drama 9 Guide/Resource Book), in *On Stage* (Drama 10 Guide/Resource Book), and at the beginning of the movement section in this book are sufficiently relaxing in themselves, depending on the type of work that is to follow.

The following exercises should be carried out at an unhurried pace. Students should come out of the exercises as slowly as they go into them. They should not force themselves to do any more than is comfortable for them. They should never bounce or jerk the body further than is comfortable. They should not compare their abilities in each exercise with each other. Some students are more flexible, at different times, than other students. It is very important to rest between new exercises and between repetitions. Normal breathing should be maintained throughout. Some students try to hold their breath during exercises and this maintains tension rather than releases it. Some of the exercises may appear difficult at first, but with practice they will become easier and their benefits will become more apparent. Make sure that students are suitably dressed — that watches, jewellery, spectacles, and shoes are removed — and that they have enough space in a well-ventilated room to move comfortably.

★ Have students follow these steps.

1. Sit in a cross-legged position on the floor, resting hands lightly on the front of knees with the elbows turned slightly outwards. The face should be forward.

2. Begin to exhale slowly and quietly through the nose. At the same time contract the abdomen so that exhalation is complete. The body will bend over slightly to allow for this.

3. Begin to inhale very slowly and quietly through the nose. Distend the stomach muscles so that air is permitted to enter into the lower area of the lungs.

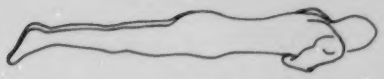
4. Continue the inhalation, expanding the chest so that air is permitted to enter the middle area of the lungs. The body will begin to straighten at this point.

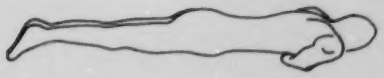
5. Continue the slow, quiet inhalation. At the same time raise the shoulders as high as possible so that air is permitted to enter the upper area of the lungs. Pushing downwards on the knees with the hands helps to lift the shoulders, and at this point the spine is straight. At all times the head should be facing forward.

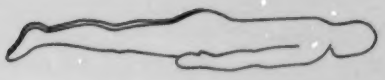
6. Hold this "top" position, holding the breath as well, for a count of five. The count can be shortened or lengthened depending on the capability of the students.

7. Slowly and quietly release the breath through the nose, first lowering the shoulders, next relaxing the chest, and finally contracting the abdomen as in Step 1.

This exercise should be repeated about five times without a break, allowing the movements to flow into one another for maximum benefit. Eventually, students will be able to do the complete sequence on their own, at their own pace, holding the top count for as long as they like.







★ Have students try this exercise.

1. Lie on stomachs on the floor, head turned to one side, arms by their sides, palms facing up. The legs should be straight with the toes pointing.

2. Slowly bring the hands underneath the shoulders, palms down, fingers pointing inwards.

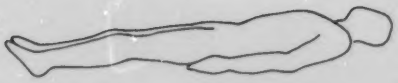
3. Keeping the buttocks and legs completely relaxed (there is a tendency to tense them in this exercise), and the head facing forward, push down on the hands and lift the torso as far as it will go without strain.

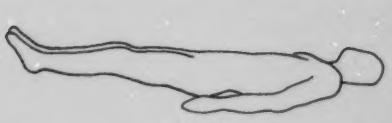
   The chin should be lifted to a comfortable height and the mouth kept slightly open so that the jaw does not tense. Some students will only be able to lift their torsos a few inches off the ground. Others will manage more. Remind the students, if necessary, that there is no competition, and that there must be no loss of concentration.

4. Hold this position for a count of five.

5. Lower the torso slowly and gently to the ground, making sure not to "flop" towards the end. Rest the head sideways on the ground.

6. Place the hands by the sides, palms facing upwards. Keep this relaxed position for a count of ten or more.





7. Repeat the whole exercise two or three times. After a while, depending on the regularity with which the exercise is performed, the holding count can be increased, with the resting count increased proportionately.

★ When they are ready, have students try this exercise.

1. Lie on their backs on the floor in a completely relaxed position, legs stretched out, hands by their sides, palms down.

2. Bracing palms against the floor, tense the abdominal and leg muscles and slowly raise the legs.

3. Swing the legs up and back with enough momentum so that the hips are lifted off the floor.

4. Grasp the waist, with the thumbs around the front of the body, making sure that the elbows remain on the floor and do not flare out.

5. Very slowly straighten the legs and point the toes, tucking in the buttocks. Hold this position for a count of ten.

6. Bend the knees and lower them slowly towards the head.

7. Place hands on the floor and lower the hips to the floor slowly, arching the neck so that the back of the head remains on the floor.

8. When the hips touch the floor, straighten the legs upwards and lower them to the floor slowly.

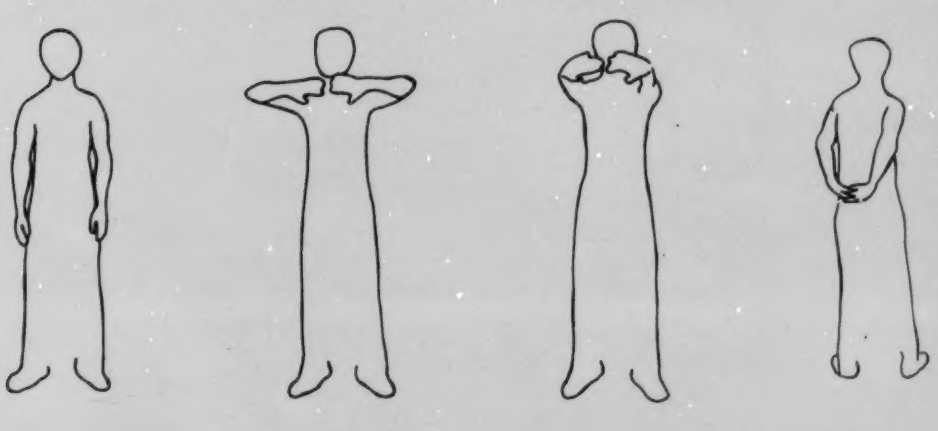
9. Rest for a count of fifteen.

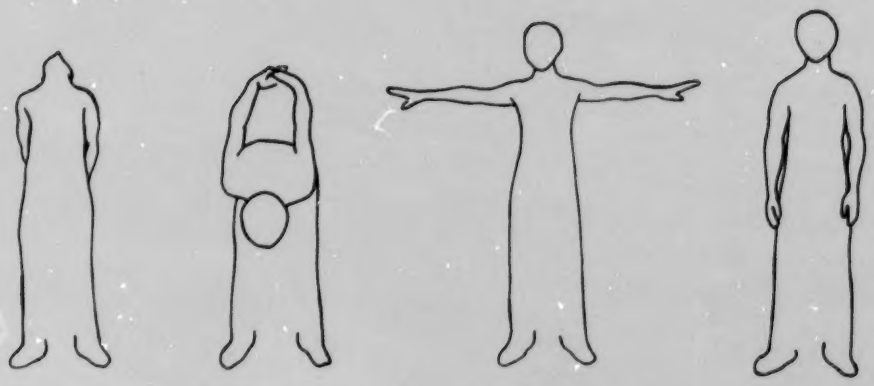
Variation: Try to lift the back off the floor so that the body rests on the shoulders, neck, and back of the head. Try to hold the upright position with the arms resting on the floor, palms facing down. Once the upright position has been reached, try lowering the legs over the head so that the toes touch the floor at the back of it. This posture is called "the Plough." Increase the count of the upright position, and the resting count in proportion.

★ Have students do the following.

1. Stand comfortably with hands by the sides, head facing forward, spine straight, feet a few inches apart and parallel to each other.

2. Slowly bring the hands up so that the backs of the fingers touch the chest lightly and the palms face outwards.





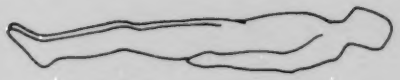
3. Stretch the arms outwards from this position so that the elbows are straightened.

4. Keeping the arms at shoulder level or as high a level as is comfortable, bring them behind the body and clasp hands behind the back, interlacing the fingers with the palms up. The arms should remain straight.

5. Slowly and gently bend a few inches backwards, keeping arms as high as they will comfortably go. The knees should not bend. Bring the head back as far as it will go. Hold this position for a count of ten.

6. Very slowly and gently bend forward from the waist, keeping the arms outstretched and as high as they will comfortably go. Keep the head parallel with the ground and keep the eyes open to maintain balance. Hold this position for a count of twenty.

7. Very slowly raise the trunk to an upright position, lowering the arms at the same time. Unclasp the fingers and let the arms hang loosely by the sides. Relax for a count of twenty.

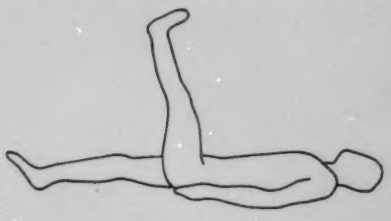


★ Have students follow these steps.

1. Lie on backs in a relaxed position, with arms stretched out to the sides, palms facing down and the legs straight, with the heels down.
2. Bend the right knee.
3. Keeping the left leg in its original position, straighten the right leg upwards and bring it as near to the head as possible.
4. Slowly bring the leg down across the body to the left side. The foot should be touching the floor and as far toward the head as possible, and the knee should not bend. The shoulders must remain on the floor. Hold this position, motionless, for a count of ten.
5. Slowly return the leg to the upright position and then lower it gently to the floor.

6. Without resting, perform the identical movements with the left leg, touching it to the right side of the floor.

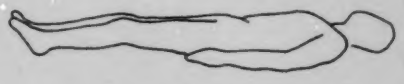
7. Rest for a count of ten.



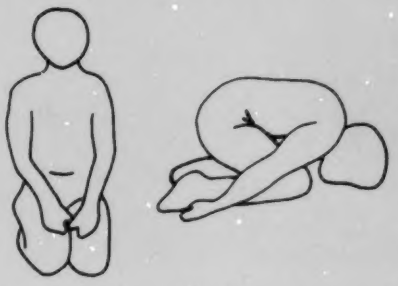
★ Have students do the following exercise.

1. Kneel with legs together and buttocks resting on the heels, arms at the sides.

2. Slowly bend forward to curve into a relaxed position, turning the head slightly to one side before resting it on the ground. The arms follow the line of the curve, backwards, and rest easily on the floor, palms upward, elbows relaxed. Hold this position for as long as the students like. It is very relaxing, and a good one to finish with.



☆ For further postures, or for more information about the preceding exercises, books on yoga will be helpful.



Movement

Movement exercises and activities should be an ongoing part of classes in Acting 11. They should be designed to develop a natural ease of movement free from any peculiarities of walk, gesture, or stance. Exercises should be done also to encourage the physical expression of moods and emotions, gradually leading to exercises that help to create character. Specialists might be brought in from time to time to extend the activity to include interpretive movement and even dance drama.

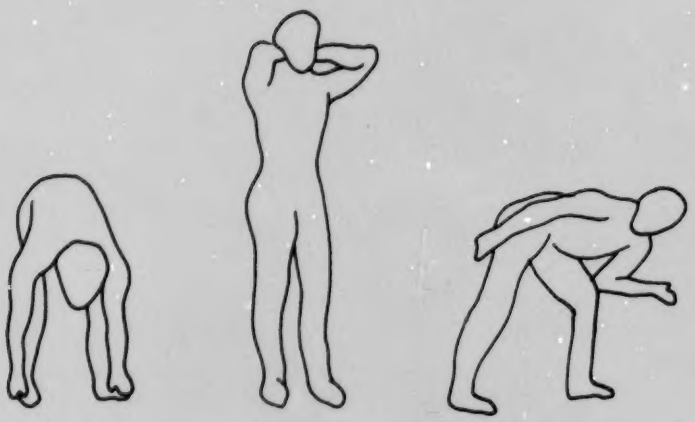
Through movement, students learn about their bodies and how to communicate with them. The following exercises are designed to familiarize students with the capabilities of their bodies in separate parts and as a whole. The teacher of movement will find that recorded music or simple rhythms on a tambourine, for instance, will help students in many exercises. A suggested record list is found on page 81 of *On Stage* (the Drama 10 Guide/Resource Book), another list is included under the title "Music" in the Additional Resources section of this book.

It is very important that students begin the movement class with basic warm-up exercises. Isolation, stretching, and relaxation exercises can be reviewed from *Encore* (the Drama 9 Guide/Resource Book) and *On Stage* (the Drama 10 Guide/Resource Book). Here are further exercises for isolation, stretching, and relaxation.

★ Have students walk about the room moving their eyes in a different direction for each step.

Variation: Move heads, arms, and hips in different directions with each step.

★ Ask students to concentrate on their heads, shoulders, arms, hands, feet, backs, legs, chests, and hips, each in turn, and find as many different types of movement from them as possible, letting movement coming from that one area flow through the whole body.



Find as many different ways as possible of moving with elbow connected to the knee; hands clasped behind the neck; a hand connected to a foot.

★ Divide the class into pairs. Ask students to imagine that they are joined to their partners in some way, and to try to find as many interesting shapes and movements as they can, while attached. Ask them to let the shapes flow into movements and the movements to flow through the body ending in another new shape. Students may at first be attached in the same places, for instance, hip to hip, but may later try attaching different parts of the body, such as forearm to spine. Remind them that they must always be aware of their partner, and they must try to build movements that complement those of their partner.

★ Have students practise jumping in all directions. Ask them to turn their bodies while jumping, and finally, ask them to make as many different shapes as possible with their bodies whilst in the air.

★ Ask students to practise balancing on one foot. Point out to them the shifts in balance when the body moves into different positions. Ask them to make as many different shapes as they can with their bodies and with the leg that is in the air.

Variations: Alternate legs.

Try the same exercise while holding the hands of a partner.

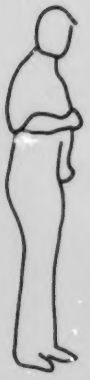
Try the same exercise in groups of three or more.

★ Have students practise extending one arm at a time. At the beginning of the extension the fingers should be clenched, and as the arm extends they should gradually uncurl and become splayed. When the arm retracts, the hand works in reverse. Try this with the palm facing upwards, and then with it downwards and at different speeds.

★ Have students run quickly about the room and, at a given signal, stop suddenly. There will be a slight loss of balance. Ask students to practise this until there is no weight shift.

★ Ask students to find a space and stand comfortably in it. When a particular word is called out, the students should interpret it with movement. They may move around the room

freely. For example, they might express the word *anger* with quick, sharp, angular movements. Encourage students to use the whole of their bodies as much as possible. Here are some suggested key words: *anger, joy, cold, desert, bird, pride, fear, wheel, spring, cat, wind, war, discovery.*



uptight

angry

cold

Variation: Play different kinds of music instead of calling words.

★ Have students move about the room or remain in one spot as required, and associate different postures and attitudes in their movement with the following well-used phrases: uptight, lump in your throat, sinking heart, big-mouth, tight-fisted, hang loose, in a pinch, heavy-handed, ants in your pants, cheeky, head in the sand, hot-headed, brow-beaten, hawk-eyed, stiff upper lip, lily-livered, butterflies in your stomach, tail between your legs, tongue-tied, high brow.

★ Review the fifth exercise from the Movement section of *Encore* (Drama 9 Guide/Resource Book, p. 25). When students are comfortable with the exercise, arrange them into groups of three or four as *A, B, C,* and *D. A* strikes a pose. *B* fills the negative space. *C* strikes a complementary pose in the empty space and so on. When all the students have completed one move, have each one, in a different order this time, strike a second pose. The teacher might find it necessary at first to initiate a move, but with a little encouragement students will move into different positions of their own accord. Eventually, all group members will be working at once in a continual collage of movement and space. Groups can be enlarged until the whole class is working together.

★ Ask the students to bring into class odd bits of clothing or any accessories such as handbags, baggy pants, sunglasses, hats, boots, etc. Have students sit in a circle and give each a number, as well as one piece of clothing or an accessory. At a given signal, all the pieces of clothing are passed simultaneously from one student to the next. At another signal the movement stops, and when the teacher calls out a number, that student must put on the article of clothing or accessory he or she has in hand, then move about inside or outside the circle as any character that the clothing suggests. After about fifteen seconds, another signal is given and the student removes the clothing and returns to the circle. The passing continues until the next signal. It is important that this exercise is executed briskly because if students are given less time to think, their work will be more spontaneous and less inhibited.

Variations: Call two or three numbers at a time.

Use objects instead of clothing.

Use clothing *and* objects.

Use masks.

Have the entire class perform simultaneously.

★ Ask students to devise for themselves five different moves that must flow into each other. For each move, all the parts of the body should be differently positioned. Give students plenty of time for this exercise and remind them to use different directions, speeds, and levels. They should become fluent enough in their chosen movements to move from one to the next without having to think about it. Music may stimulate this exercise, and, depending on the atmosphere in the class, students might like to present their sequence in groups. As they become more used to this kind of work, it will become easier for them, and they may eventually be able to work out ten or more steps at a time.

★ With the use of a mirror, or working in pairs, have students design three positions for their bodies where every part is straight and where angles are formed whenever one part of the body meets another. Then have them design three more without aid of mirror or partner.

Variation: Repeat the exercise, making only curved shapes.

★ In groups, or with the class as one group, have the students interpret myths, legends, simple stories, or childhood rhymes in movement. Remind them that the miming of specific details is not as important as using the body freely to express thoughts and feelings.

★ Divide the class into groups of three or four and give each group a verse from a poem. Once the group members have read the verse, a discussion should ensue in which the following questions might be considered.

- What statement was the poet making in the verse?
- Was the poet making more than one statement?
- What different moods were evident in the verse?
- Was the verse fast or slow-moving?
- What feelings were felt during the reading of the verse?

Have students express in movement some of the moods and rhythms of the verse. In some cases, it may be better for teachers to work with the class as a whole to start with. Once students are accustomed to this sort of exercise, they will be able to work on a complete poem.

Variation: Use music or prose instead of poetry.

Here are several poems suitable for this exercise.

In the Death of Winter

In the death of winter
Naked branches
Grope
For the mercy of the spring

"In the Death of Winter" from *Truth and Fantasy* is reprinted with permission by Methuen Publications.

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

— Percy B. Shelly

For a Junior School Poetry Book

The mothers are waiting in the yard
Here come the children, fresh from school.
The mothers are wearing rumpled skirts.
What prim mouths, what wrinkly cheeks.
The children swirl through the air to them,
trailing satchels and a smell of chalk.

The children are waiting in the yard.
The mothers come stumbling out of school.
The children stare primly at them,
Lace their shoes, pat their heads.
The mothers swirl through the air to cars.
The children crossly drive them home.

The mothers are coming.
The children are waiting.
The mothers had eyes that see
boiled eggs, wool, dung and bed.
The children have eyes that saw
owl and mountain and little mole.

Christopher Middleton, *Nonsequences*. Longman's (London). Copyright 1965. Reprinted by permission of Christopher Middleton.

Landscape with the Fall of Icarus

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field
the whole pageantry

of the year was
awake tingling
near

the edge of the sea
concerned
with itself

Sweating in the sun
that melted
the wings' wax

unsignificantly
off the coast
there was

a splash quite unnoticed
this was
Icarus drowning

William Carlos Williams, *Pictures from Brueghel and Other Poems*. Copyright 1960 by William Carlos Williams. Reprinted by permission of New Directions, New York.

Because I Could Not Stop for Death

Because I could not stop for Death -
He kindly stopped for me -
The Carriage held but just Ourselves -
And immortality.

We slowly drove - He knew no haste
And I had put away
My labour and my leisure too,
for His Civility -

We passed the School, where Children strove
At Recess - in the Ring -
We passed the Fields of Gazing Grain -
We passed the Setting Sun -

Or rather - He passed Us -
The Dews drew quivering and chill -
For only Gossamer, my Gown -
My Tippet - only Tulle -

We paused before a House that seemed
A Swelling of the Ground -
The Roof was scarcely visible -
The Cornice - in the Ground -

Since then - 'tis Centuries - and yet
Feels shorter than the Day
I first surmised the Horses Heads
Were toward Eternity.

Emily Dickinson, *The Poems of Emily Dickinson.* ed. Thomas H. Johnson (Cambridge, Mass: Belknap Press of Harvard University Press, 1951.) Reprinted by permission of the publisher.

if
to be born
to die to be born
to die to be born to die

to be reborn to die again to be reborn
to die again to be reborn
to die again
again

again
not to be born
not to be dead not to be born
not to be dead not to be born not to be dead

to be born to die to be born
to die to be born
to die
if

Harold de Campos, *Concrete Poetry*. ed. Mary Ellen Solt. Bloomington, Indiana: Indiana University Press, 1969. Reprinted by permission of publisher.

"Snake"

He drank enough
And lifted his head, dreamily, as one who has drunken,
And flickered his tongue like a forked night on the air,
so black,
Seeming to lick his lips,
And looked around like a god, unseeing, into the air,
And slowly turned his head,

And slowly, very slowly, as if thrice adream,
Proceeded to draw his slow length curving round
And climbed again the broken bank of my wall-face.

And as he puts his head into that dreadful hole,
And as he slowly drew up, snake-easing his shoulders,
and entered further,
A sort of horror, a sort of protest against his withdrawing
into that horrid black hole,
Deliberately going into the blackness, and slowly drawing himself
after,
Overcame me now his back was turned.

D.H. Lawrence. Reprinted by permission of Lawrence Pollinger Ltd. and the estate of the late Mrs. Frieda Lawrence Rovagli.

Storm Tide on the Mejit

The wind's spine is broken,
It blows less,
We perform the wind-tabu.
It grows still, still, still,
Wholly still,
The calm, the calm.
The wind-tabu,
Makes calm, calm, calm.
The surf, surf, surf,
The surf, surf, surf,
The surf, surf, surf,
Plunges, roars,
Plunges, roars,
Plunges, roars,
It flows up,
The sea covers the beach with foam,
It is full of the finest sand,
Stirring up the ground, stirring up the ground.
It slaps, slaps, slaps
Slaps, slaps, slaps
On the beach, and roars.

Reprinted by permission of Macmillan Publishing Co., Inc. from the *Unwritten Song*, Volume 2, edited and with translations by William R. Trask. Copyright 1967 by William R. Trask.

This Excellent Machine

This excellent machine is neatly planned,
A child, a half-wit would not feel perplexed;
No chance to err, you simply press the button -
At once each cog in motion moves the next,
The whole revolves, and anything that lives
Is quickly sucked towards the running band,
Where, shot between the automatic knives,
It's guaranteed to finish dead as mutton.
This excellent machine will illustrate
The modern world divided into nations:
So neatly planned, that if you merely tap it
The armaments will start their devastations,
And though we're for it, though we're all convinced
Some fool will press the button soon or late,
We stand and stare expecting to be minced -
And very few are asking Why not scrap it?

John Lehmann, *Collected Poems*. Associated Book Publishers. Reprinted with permission of David Higham Associates Limited.

Everyone Sang

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on - on - and out of sight.

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away ... , but Everyone
Was a bird; and the song was wordless; the singing will
never be done.

Siegfried Sasson. Reprinted by permission of G.T. Sassoon.

Other poems suitable for the preceding exercise include

- *Sing-Song* (Christina Rossetti);
- *A Fire I Lit* (James Reeve);
- *High Flight* (John Gillespie Magee, Jr.).

Improvisation

As some students will be taking acting for the first time, a return to the whole-class improvs of grades eight and nine will be a gentle introduction. However, as there will be some students who have taken drama since grade eight, it is important to provide sufficient stimulus for them as well as for the newcomers. The following outlines for improvisation are therefore more structured than those in *Prologue* and *Encore*. The teacher should not hesitate to give brief character sketches to each student or, alternatively, to allow sufficient time for students to develop characters of their own.

It is interesting to note here that some teachers prefer to start with situations closely related to the age level of the students, thus forcing them to use only their own personal experiences and personality for creation of a character. Others prefer to work with situations that remove the actors from their own age bracket completely, forcing them to observe carefully the movements, gestures, and mannerisms of a variety of types, age groups, and society levels. From this observation, they can then select details and qualities to use in creating a character. The use of qualities from outside themselves helps promote in students the realization that they must do something more than "be themselves" in order to create and project a characterization. Probably a combination of these two approaches would be more effective than either one used in isolation.

In preparation for the following exercises, the students will require some practice in split-scene work where more than one group is "on stage" at the same time with some kind of interrelationship. An example would be a restaurant scene with two customers on one side and two waiters on the other. (See Viola Spolin, *Improvisation for the Theatre* for her discussion on the concept of "Give and Take.")

★ A mother or father is preparing Thanksgiving dinner. The absent parent deserted the family just after the youngest was born. Children are

helping with the dinner. Two friends of the family are also invited. These friends have never met each other before. During dinner, an unexpected visitor turns up, a very close relative of the absent parent. The relative announces that the absent parent wishes to return to the family.

★ Nuclear war has broken out, and at the sound of the siren, various characters rush into an underground shelter. These include a P.E. teacher, a nurse, a young child, a blind person, a priest, a carpenter, and one person carrying a briefcase with which he or she will not part and the contents of which he or she will not reveal. They must try to make as good a life for themselves as they can in the shelter until it is safe to leave. Basic provisions are found in every shelter.

Variations: There is a power failure.

A late arrival pounds on the door.

A water shortage develops.

★ Prison inmates seize as hostages two prison social workers and demand the release from solitary confinement of one of their fellow prisoners. They have knives and threaten the lives of the hostages if demands are not met. The guards and prison directors are forced to bargain and to meet some of the lesser demands made by the prisoners.

Emotion Recall

Students should be introduced to the concept of *emotion recall*, and to the technique of recalling a particular emotion experienced at a particular time and applying that emotion to a current acting situation. Here is what Stanislavski, the great Russian teacher/director, had to say on the subject.

> "The type of memory which makes you relive the sensations you once felt. . . we call *emotion memory*. Just as your visual memory can reconstruct an inner image of some forgotten thing, place or person, your emotion memory can bring back feelings you have already expereinced. They may seem beyond recall, when suddenly a suggestion, a thought, a familiar object will bring them back in full force.
>
> Sight is the most receptive of impressions. Hearing is also extremely sensitive. . . . Although our senses of smell, taste and touch are useful and even sometimes important. . . their role is merely auxillary, and for the purpose of influencing our emotion memory.
>
> Time is a splendid filter for our remembered feelings - besides. . . it not only purifies, it also transmutes even painfully realistic memories into poetry.
>
> Your first concern should be to find the means of drawing on your emotional material.
>
> The broader your emotion memory, the richer your material for inner creativeness. . . . It is. . . necessary in addition. . . to distinguish. . . power, its firmness, the quality of the material it retains. . . . Our whole creative experiences are vivid and full in direct proportion to the power, keeness and exactness of our memory. . . Sometimes impressions. . . continue to live in us grow and become deeper. They even stimulate new processes and either fill out unfinished details or suggest altoghether new ones.
>
> In time of actual danger a man may remain calm, yet faint away when he recalls the memory of it. This is an example of the increased power of emotion memory over the original feelings experienced.
>
> *An Actor's Handbook.*
> Stanislavski.

Many students will have experienced in real life, the situations they are about to enact. At other times, however, they will be asked to convincingly portray something they have not experienced. In this case, the teacher should suggest that the students recall incidents that resulted in emotions as closely related as possible to those they must communicate. For example, in an improvisation where the tragic news of a child's death reaches the family, students playing the family members might recall some incident where they suffered a great loss. It is possible to train the memory so that one remembers more often and more vividly. The following exercises are designed for this purpose and will lead to believable, creative work.

★ Have students sit in a relaxed position. Ask them to recall in their mind the funniest thing that ever happened to them. They should try to remember as many of the details as possible, especially sensory details, surrounding the situation. Students will laugh to themselves of course, but should not try to communicate with each other. If students are able to concentrate as much as the exercise requires, they will not be distracted.

Variations: Have students recall a variety of emotions — grief, boredom, fatigue, joy.

☆ It is important not to rush through this exercise. Some students find it easier than others, and everything possible must be done to create a relaxed, unhurried atmosphere.

★ Ask students to share with the rest of the class an emotion they have felt. They should concentrate on describing the circumstances, especially the sensory details, surrounding the event rather than the way they felt. If those details are

recalled vividly enough the physical reactions may be triggered to the extent that the emotion will be experienced again. This exercise will only be effective in a warm, trusting atmosphere where students have reached an advanced stage in their personal development and ability to concentrate.

☆ Acting students should be aware that while they may be experiencing very real emotions during an improv they must remain in control so that they can communicate these emotions to fellow actors and audience. *The Stage and the School* (4th edition), pp. 195-197 provides excellent background for the next exercises.

Occasionally the teacher might find that a student becomes upset because an improv situation is too similar to personal circumstances. The teacher should be alert for such an occasion and take steps to alleviate that distress before the student leaves for the next class.

★ When students are not present, hide a coin in a room in a place where it will not easily be found. When students come in, tell them to imagine that a small coin is hidden in the room and the the first one to find it may keep it. After a few minutes' search, tell them that a coin really has been hidden and that the first one to find it may keep it. At the end of the exercise, discuss the differences between looking for a real and an imagined coin and the importance of making sure that every action on stage has the appearance of reality.

★ Give students time to prepare the following group improvs. Tell them to be sure they answer who, what, where, when, and why.

A mother, just divorced, is told by her two teenaged children that they wish to live with their father.

Parents and teenaged children are in a hospital waiting for the news of the condition of the oldest child in the family, who has been in a serious traffic accident. When the results of the operation finally do come, they are good.

A young man is about to be married and attends a very formal dinner given by his fiancee's family the night before the wedding. Suddenly, there is a commotion; a stranger enters the room to say that the bride-to-be cannot marry, because she is already married.

A group of people return home on Sunday evening after a weekend of skiing. They find their house in a state of complete chaos, with valuables smashed and stolen.

After the funeral of their wealthy father, the children and their spouses gather for the reading of the will. The property and investments of the deceased man are not divided equally. The larger proportions go to those children the father felt loved him the most, with the amounts becoming gradually smaller for those he felt had no time for him. This causes much heated discussion leading to chaos amongst his surviving family, who are not on the best of terms anyway.

A young woman is about to run away with the man she loves, a man whom her parents forbid her to see. She has packed everything, and as she cannot bear to part with her pet bird, she carries it with her in a cage. The young man is dismayed at her bringing the bird along as it will need far too much caring for and will hamper their efforts to escape. He tries to persuade her to leave it behind, but she refuses. Unknown to her, he sets the bird free.

Family members reading the winning numbers of the lottery discover that they have won a million dollars. Conflict ensues over how they will spend the money.

★ Strongly felt emotions usually lead to action. In groups, have students improvise scenes leading to the following actions:

- one person exits from the stage, slamming the door;
- several members of the group break into helpless laughter;
- one person starts to cry softly;
- one person screams;
- a piece of paper is ripped to shreds.

Silent Scenes

There are many silent moments in plays where much is being thought and felt by the actors. Have students work individually or in groups to prepare the following silent scenes. The teacher should make the students aware of the general situation in the play.

The Miracle Worker, by William Gibson. Act. II. The garden house had been readied for the arrival of Helen. Annie is making her last minute inspection, straightening the bed, arranging the curtains and toys. She is full of nervous expectation and excitement.

The Glass Menagerie, by Tennessee Williams. Scene 2. Laura is washing and polishing her collection of glass. At the sound of her mother's approach she puts her arnaments away and seats herself before her typewriter. Amanda is grimly determined to confront her daughter about her absence from typing school.

The Playboy of the Western World, by J.M. Synge. The patrons of the country pub halt their conversations for a moment and turn their attention towards the door when they hear a nervous cough. Christy pauses in the doorway, then enters, very tired, frightened, and dirty.

Miss Julie, by August Strindberg. Kristin is left alone in the kitchen after Jean and Miss Julie have gone to the dance. She cleans away the dishes, tidies up, and then sets about curling her bangs with curling tongs warmed by a candle flame. She listens to the sounds of the music at the door, and turning back, sees that Miss Julie has forgotten her handkerchief. She smells it, smooths it out, and folds it.

The Rose Tattoo, by Tennessee Williams. Act. 2 Serafina comes wearily out onto the porch, barefoot and wearing only a slip. She can barely stand up. She drags an old wicker chair down from the the porch to the front of the house and sits on it. Vivi, a little girl chewing licorice, comes up and stares at Serafina as if she were a strange animal. After a bit, Vivi sneaks up to her, but Serafina turns about angrily and the child runs away, laughing.

The Rose Tattoo, Act 3. Serafina is sitting in the parlor dressed to receive her visitor. Her posture and movement are so awkward that it becomes apparent she is wearing a tight girdle. Eventually her discomfort is so unbearable that she goes behind the sofa to

remove it. She hears a familiar-sounding truck, and her efforts to remove the girdle become frantic, but the truck drives on. A second truck, however, stops outside, and Serafina is only halfway out of her girdle. With her legs tightly restricted, she manages to hobble into the other room and draw the room-dividing curtains just as her visitor enters.

★ Here are more silent scenes to try.

A mother and a father are awaiting the return of their teenager due home two hours ago. Their anxiety is tinged with anger.

A student is reviewing for the final university exam. In the apartment above, a loud, raucous party is taking place.

It is a freezing cold morning and a group of people are waiting for a very late bus.

On a hot, summer afternoon, a tired person is trying to take a nap on the verandah. Unfortunately, sleep is constantly interrupted by a bothersome fly.

A young woman is packing the contents of her room before leaving home. Her feelings are a mixture of excitement for the future and sorrow at leaving her family and the home where she grew up.

Variations: Create different reasons for her "leaving home."

Character Understanding

Students will be asked to play a variety of characters during the course. It is important for them to understand their characters before they can portray them believably.

Review the second exercise on p. 49 of *On Stage* (Drama 10 Guide/Resource Book).

★ Have students bring to class a photograph or magazine clipping of someone. The picture should be of a person unfamiliar to them. (Fashion photographs should be avoided because they say so little about the person wearing the clothes). Have them explore the photo and discuss in groups what it tells them about the person. Some of the students might like to relate their photo to those of others. For example, two photos might look like friends, boss and employee, or father and daughter.

What about as the character in the photograph and be able to answer the following type of questions.

- What do people think of you?
- What expressions do you use?
- What do you want out of life?
- What are your favorite foods?
- What mannerisms do you use?

★ Returning to the first photo exercise, have one person in the group use the other group members in one of more situations to explore the character he or she has chosen. For example, the student may decide that as the character, he or she experienced at the age of ten his or her happiest Christmas ever. Other group members might play relatives, neighbors, or school friends. For the duration of the exercise, the group members are at the disposal of the student who is taking the "turn." Improvs are set up by the students, and each one should have two or three improvs prepared for this purpose. At the end of every turn, a group discussion should take place guided by the following questions.

- What new aspects of the character were discovered?
- Did the character react differently than expected?
- How did the character appear to others?

★ With all the students now performing their chosen characters, devise, or have them devise, a situation in which they all meet.

Variation: Mix the groups up and have students meet other, unfamiliar characters.

Character Objectives

During any play or improve, all the characters have an *objective* or goal. What do they want? How will they set about getting it? It may be as ambitious as wanting to be kind, or as simple as proving that one is a good and faithful servant.

Tell students that from now on, whatever roles they play, in whatever situations, they not only have to decide on their characterizations, but also on the objectives of their characters.

★ Have students prepare the following improvs with objectives in mind.

Scene: a meeting held to propose a new by-law — "Keep dogs off the beach."

Characters: the local representative of the S.P.C.A.
a housewife
a jogger who always jogs on the beach
a dog breeder
a local veterinarian

Scene: the arrival of clients at a newly opened, exclusive health resort.

Characters: a journalist
an overweight film star
the director of the resort
an aging Miss World
an exercise fanatic

Scene: a couple is about to inform his parents that they plan to be married.

Characters: young man
older woman
his mother
his father
his elder brother

Scene: the health inspector has come round to investigate a series of food poisonings at a leading restaurant.

Characters: the health inspector
a volatile restaurant owner
a tempermental chef
waitress
waiter
janitor

★ Select seven students to go into the acting area; they are in an airport waiting room, their plane has been delayed, and they must pass the time by making general conversation. Give each actor a character card that no one else may see. There should be three *passenger* cards, two *detective* cards, and two *spy* cards. On the spy cards are two, simple, unrelated phrases such as the following examples.

- "I bought six coconuts yesterday."
- "Earl Grey is my favorite tea."

The object of the game is for the spies to locate each other by recognizing one of the phrases on the card and responding at some appropriate moment in the conversation with the other phrase. The detectives, who also do not identify themselves, must discover who the spies are.

Members of the audience must also try to identify the spies. The teacher may call a halt at any time during the improv and ask audience members if they have discovered the identity of the performers; or performers' if they have discovered each other's identity.

☆ For further ideas on Improvisations, see chapters Five and Eight of *The Stage and the School* (4th edition), Ommanney, pp. 118-129 and 192-263. Also, see *Improvisation for the Theatre*, Spolin, pp. 239-273 and 189-193.

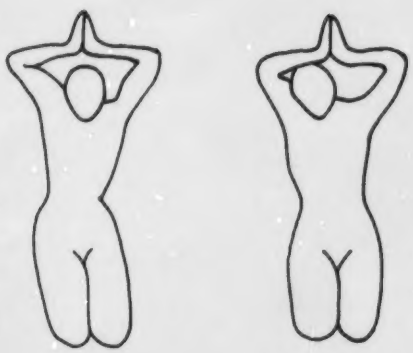
For further ideas on emotion-recall, see Boleslavski, *Acting, the First Six Lessons*, p. 33, and McGaw, *Acting is Believing*, 4 edition, pp. 95-107.

Mime

It is impossible to perfect the techniques and become totally familiar with all the conventions of mime without many years of absolute dedication to the art. For the high-school acting student this is impractical. Nevertheless, the study of mime at the Grade 11 level must be made more complex and challenging than in Grade 10.

It is important that the student be properly relaxed and suitably clothed before starting work. Teachers should make sure that enough time is spent loosening up. The isolation exercises at the beginning of the Mime sections in *Encore* and *On Stage* should be reviewed.

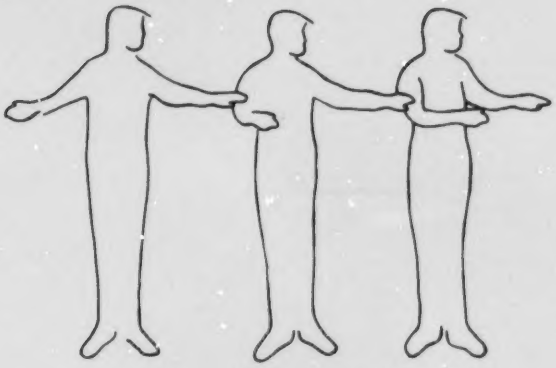
★ Have students stand comfortably with heels together and toes slightly apart. The chest should be lifted without the shoulders becoming tense, and the pelvis should be tucked in. The knees should be straight, and the arms should hang loosely by the sides. The head should face forward. This is the "neutral" position from which the next exercises will start.



★ From the neutral position, have students practise diaphragmatic-intercostal breathing until they are comfortable with it. This is explained in detail in *On Stage*, (Drama 10 Guide/Resource Book, p. 29). Use this type of breathing with the following exercises.

★ Push the chin forward as far as it will go and back again. Try this several times. The chin should remain parallel with the floor.

★ Try moving the head from side to side while still facing forward. It may help students to place their arms above their heads for this exercise, palms together and elbows turned out. Students



then try to touch their arms with their ears, but arms should not move. The effect should be similar to that of an Indian dancer.

★ Rotate the shoulders and chest slowly from side to side. Take care that the head and hips do not move. It may help students to lift arms to chest level and move them around with the shoulders. The arms should be relaxed; students should imagine that they encase a large object.

★ Move the waist and hips from side to side while the rest of the body faces forward and stays as still as possible.

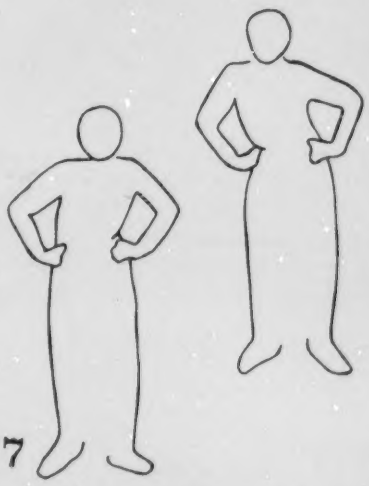
★ Clench and unclench hands: gently, with tension, with palms up, with palms down.

★ From a clenched fist, stretch out one finger at a time.

★ From a stretched hand, clench one finger at a time.

★ Have students massage their faces lightly in a circular motion with the fingertips. They should pay particular attention to the sides of the mouth, the bony part of the jaw under the ears, the chin, temples, and forehead.

★ Raise eyebrows, one at a time, as high as possible. Then raise them together. Try lowering them one at a time, then together. If a mirror is not available for this and the next exercise, have students work with a partner. One student is *A* and the other is *B*. *A* tries the exercise with *B* watching and giving suggestions for improvement. Reverse the process.



★ Open eyes as widely as possible. Wink with one eye, then with the other.

★ Open mouth as widely as possible. Stretch mouth as widely as possible. Push lips forward as far as they will go with mouth open, with mouth closed. Turn the corners of the lips up, down.

☆ The Acting 11 teacher will find that many variations on these warm-ups are possible. For further reading, see *Mime, The Techniques of Silence,* by Richmond Sheppard.

Facial Expression

Facial expression is all-important to mime, and the students should do the following exercises in front of a mirror at first. Explain that there is no "right" facial expression, but that it should be big and obvious enough to convey the emotion clearly to the viewer.

★ Ask students to show in a "frozen" face the following emotions: joy, sorrow, anger, surprise, fear.

Having practised the previous emotions, ask students to convey the following more complex emotions: suspicion, boredom, disgust, greed, shame.

Mask work is an important part of mime, adding a completely new dimension to the study. First, the use of basic, "neutral" masks should be tried, as these will obliterate facial expressions so that students are forced to concentrate on using only their bodies to communicate. Transparent neutral masks can be obtained from some Trick and Joke shops or theatrical suppliers, but these are of-

ten hard to come by. More often than not, they are available only with male and female features. In this case, it is easy to cover the features with masking tape, and then to spray-paint the mask. If it is impossible to get neutral masks, paper bags will do.

Instruct students to put on and take off their masks with their backs to the audience. An audience never sees an actor putting on costume and make-up, the same applies to actors and their masks.

Some people find that wearing a mask has an almost hypnotic effect on them that can be upsetting. It can even cause a feeling of loss of identity or a withdrawal from reality. The teacher must be alert to such possibility. Establish with the class that, if you see signs of this problem arising, you will quietly command the student, by name, to remove the mask immediately. The student must at once turn away and remove the mask.

★ Divide the class into groups of about six or seven and have the first group stand in a line wearing the masks. Show them a card on which is written any one of the following: joy, sorrow, anger, surprise, fear, fatigue, greed, shame, despair, timidity, etc. Then have the students turn with their backs to the audience. On the count of three, they must turn around and show, in a frozen position, what the card has said. The purpose of the count to three is that students are forced to be more instinctive and immediate in their presentation rather than having time to wonder about it and perhaps be distracted by others in their group. The masked students should be expected to hold their positions while the observing group decides what emotion is being communicated and discusses the presentations. The masked students should be given the chance to see any outstanding work within their own group.

When a few cards have been interpreted by the masked group, the observing group should try the exercise.

★ Divide the class into pairs, *A* and *B*, and have them wear masks. Students relate to each other in frozen positions, keeping in mind that as a pair they should present a "whole picture." For example, *A* presents greed while *B* presents generosity.

A	*B*
energy	fatigue
anger	joy
generosity	hunger
youth	age

Variation: Try the same exercise with more abstract images:

A	*B*
wind	fire
salt	pepper
wet	dry
sun	moon

☆ If possible, have mirrors available so that masked characters can observe the visual effect.

★ When students have completed the previous exercise, give each couple a word. Have them convey the meaning of the word in a short, simple, mimed scene. If possible, students should practise the scenes while wearing the masks. It is important that the scenes be short and simple so that the clarity of movement gained from the last exercise is not lost.

When each scene is completed, class discussion should take place and if any movement or action was *not explicit or was superfluous,* it should be reworked during a second or third presentation of the same scene, using any of the following words.

cold	overhead	jittery
sharing	distracted	stealthy
game	tantrum	painful
juicy	sticky	slippery

★ Divide the class into groups of about six or seven, give each student a mask, and have one group stand in the playing area with backs to the audience. Call out a phrase to the group, and on the count of three, have each member turn around and strike a frozen position to the remainder of the class. Here are some suggested phrases.

- Oh dear, where did I put it?
- I shouldn't have eaten that.
- Yes please!
- Yuk!
- Anyone home?
- Help!
- Don't you talk to me like that.
- What on earth am I supposed to do with this?
- Aw! Poor little thing.
- Ah-ha, shipmates, there's treasure for you!

- Do senior citizens pay half price?
- Oh! I hate injections.

★ Alternate the groups, frequently at first, because the more students have the chance to see each other, the more readily they will understand the need for "larger than life" facial and bodily expression, and the better their work will become. With a little imagination, many more phrases can be created. Draw attention to the fact that the essence of mime is the projection of a large, clear image, with economy of movement.

Variation: Try this same exercise without masks.

★ As a final mask exercise, divide the class into pairs *A* and *B* and give each couple a slip of paper on which are written two phrases. *A* is responsible for communicating the first phrase with a single, complete movement and remaining frozen while *B* communicates the second phrase. Students should be given time to practise their work before presenting it to the rest of the class for discussion. Here are some suggested phrases.

A	*B*
Hand it over!	I haven't got it.
Oh look, a quarter!	It's mine!
How do you do, Your Majesty?	Off with her head!
This cake is scrumptious.	I think it's ghastly.
This is a stick-up.	Please don't shoot!

Variation: Try this same exercise without masks.

★ Have students practise on their own, using a mirror, with facial expressions suitable for:

- an old miser, persnickety and suspicious;
- a bore, full of importance and very condescending;
- a soldier, very boastful and swaggering;
- a hypochondriac, always trying to get sympathy;
- a bossy head servant, very fussy and particular, always throwing his or her weight around;
- a kind, young person, generous, humble, and attractive;
- a cheeky servant, mischievous, and fun-loving;
- a lazy person, sly, crooked, and easily influenced.

★ Have students walk around the room the way each of the preceding characters might walk. When they have given enough time to all of these characters, have them choose one in particular and, still walking about, relate in the manner of their character to all the other characters in the room as they pass by.

★ Arrange students in groups of three or four, and have them build scenarios from the characters they have chosen. For example, a mischievous servant might catch the miser counting money and play a trick to obtain it. The servant might give money to the kind young person hoping for love in return. Eventually the money finds its way back to the rightful owner. Other characters

and situations are easy to create. If there are times when gestures and expressions are not large and clear, it might be necessary to return to earlier exercises.

★ Place a pillarlike object in the playing area, tall and wide enough to hide a student. Give each student a slip of paper on which is written two relating characters, such as: rich man and thief, monarch and servant, David and Goliath, fisherman and fish, tamer and animal. The object of this exercise is fast and accurate character changes. Whenever the student passes behind the pillar, he or she must emerge as the other character. Once the two characters have been well established, the student should develop a plot so that a scene ensues between the two quite different characters. As students become more familiar with this exercise, they will go back and forth behind the pillar with lightning speed, and the effect, if the characters are distinctive, will be quite spellbinding.

Variation: Have students develop characters of their own and prepare pillar mimes for class presentation.

★ Have students mime for the rest of the class, using an object such as an eggbeater, sewing machine, shaving kit, make-up box, barbells, etc. Fellow class members should expect accuracy, and if something is unclear, the exercise should be repeated with corrections.

Variation: Show what happens when something goes wrong with one of these objects.

Speech

In Acting 11, to quote from Ommanney and Schanker in *The Stage and the School*, the aim should be to develop "clear, correct, pleasing speech which carries well." This can be achieved only if speech exercises and activities form a regular part of the class work. In addition, there should be several units of work wherein the main focus is on speech-oriented goals. The Speech section of *On Stage*, (Drama 10 Guide/Resource Book) gives detailed directions and a comprehensive array of exercises designed to promote effective voice development. The teacher should review this work carefully with Acting 11 students. In particular, students should be familiar with the process of diaphragmatic-intercostal breathing (see *On Stage*, p. 29, and *Nobody in the Cast*, Drama 10 Resource Book, pp. 111-112) and its practice should be a regular part of the speech work. Students who have not taken Drama 10 should familiarize themselves with the terms and definitions related to speech mechanism and voice production.

★ To begin, have students lie flat on the floor, face up. Lead them quietly into relaxation with the following instructions.

1. Let your whole body sink into the floor.

2. Breathe slowly and deeply.

3. Start at the top and consciously relax face, neck, shoulders, arms, hands, chest, hips, legs, ankles, toes.

4. Close your eyes and imagine you are floating on an air mattress.

5. Allow your whole body to fill with air and "float high" as you breathe in, then gradually allow the body to "float low" as you breathe out.

6. Repeat this process several times breathing slowly and deeply.

When all students are relaxed and breathing freely, have them place their hands on their diaphragm — immediately below the ribs — so that they sense the rise and fall of the body as they inhale and exhale.

★ Now, add vocal exercises.

1. Inhale, hiss gently and smoothly as you exhale. Repeat several times, each time increasing the strength of pull on the abdominal muscles. This action contracts the edges of the diaphragm, the centre of which automatically rises toward the lungs and increases the outward flow of air. This adds intensity to the vocal sound.

2. Repeat, using a humming sound.

3. Repeat, with a gradually increasing volume, then with diminishing volume.

4. Repeat, using vowel sounds with long, sustained tone caused by a steady pull on the abdominal muscles.

5. Repeat this exercise with short, rhythmic sounds caused by exhaling in a series of short, quick breaths, which are in turn caused by brief, rhythmic contractions of the abdominal muscles.

6. Experiment with a variety of consonant and vowel combinations, keeping in mind that

the main objective is to develop disciplined control of the breathing by consciously strengthening the muscles, eventually making diaphragmatic breathing an automatic process.

For variety, have students *stand,* feet apart, in a comfortably balanced position. Do a series of exercises similar to those just outlined.

Refer also to Ommanney and Schanker, *The Stage and the School,* (4th edition), Chapter 7, pp. 151-161 for exercises to relax jaw, throat, lips, tongue, etc.

Mechanics of Speech

Clear, uncluttered speech results from pure vowel sounds separated by strong, incisive consonants.

Drill vowels and consonants briefly, but daily. Read brief selections orally, and in unison, exaggerating the enunciation to stress each word with a clear, clipped clarity. Tongue-twisters, alliterations, patter songs, children's literature, and nonsense rhymes are excellent sources of enunciation material.

★ Have the class repeat the following in chorus, stressing diction.

- Six sizzling sausages slid precariously across the slippery skillet as Susan strove to serve the savory morsels to Samuel Sneed.
- Boisterous brother Bertie bit his baby brother Brewster.
- Two tiny tots teetered on the teeter-totter.

★ Have students write clever twisters, rhymes, limericks, and alliterations of their own for class use.

★ Drill word pairs such as "witch, which."

Refer to similar materials in the Speech sections of *Prologue, Encore,* and *On Stage,* the Drama 8, 9, and 10 Guide/Resource Books.

Correct speech means not only speaking words correctly, but also speaking the correct words. The spoken word is quite rightly less formal than the written word. However, this is no excuse for bad grammar, improper pronunciation, or a pitifully limited vocabulary. Acting teachers will be doing their students a favor and will be fostering core curriculum by insisting on good usage and by encouraging the broadening of vocabulary in all class exercises and discussions.

A pleasing voice is a well-modulated voice, which has a wide pitch range and is capable of interesting tonal variety. Add good diction, a sense of pace, and the ability to express moods and emotions; and the result is pleasing speech.

★ To make students aware of pitch; have them listen to several different notes on a piano, guitar, flute, or clarinet.

★ Demonstrate, or have a student demonstrate, a monotone by reading the following sentence all on one note: "It is difficult to read all on one note, and the resulting sound is very uninteresting, because there is a total lack of variety."

★ Now demonstrate with the following, using a limited two or three-note range: "Most people do not speak in an absolute monotone, but they

use only a few closely related pitches. Their speech is not much easier to listen to than the monotone, especially if they have much to say."

★ Have students explore the possibilities of their own pitch range as they recite any familiar verse or nursery rhyme. Have them all recite at the same time, but tell them each person should start on a pitch that is easy and natural for them. Stress that no two ranges will necessarily be alike. As they recite, each word should be on a pitch higher than the last, until they reach the highest note they can say without strain.

★ Repeat, starting again from the comfortable middle pitch and working downward with each word until they reach the bottom of their range.

★ Use tongue-twisters and alliterations if you like, and work on enunciation at the same time as you lead the class in exercises that will explore their range. Move up, down, and round about, touching many pitches.

★ Try unison work, starting on a "middle" note and working up, then down, to purposely increase the range. Use a four or five spoken pitch range at first, and increase it gradually to span two octaves or more.

★ Try these simple singing steps:

- on one note, sing the vowels, starting with a hum: mm-ah, mm-ay, mm-ee, mm-oh, mm-oo;
- repeat, singing each sound one note higher than the previous one;

- repeat, with each sound one note lower than the previous one;
- repeat, moving up, then down, in thirds.

★ Have a student lead the recitation of any verse or rhyme one word at a time with the class repeating each word on exactly the same pitch or pitches used by the leader. Have several students lead, in turn, each adding as much pitch variety as possible.

Variations: Experiment with pitch variation.

Experiment with the skill of listening, i.e., ear training.

★ To further develop ear training, have students stand comfortably around the room facing different directions, with their eyes shut. The object of this exercise is for them to make a sound in response to a noise that you make anywhere in the room. At first, the noise should be a simple hand clap, which is made high in the air or low down to the ground. Students must turn towards the sound, and try to reach it with their voices, using a simple expression such as "hah." The students nearest will make only a small sound but others far away will have to increase their volume. Students should match the intensity of their voices with that of the hand clap, and they should try to make the responding sound in unison.

Variations: Gradually narrow the group down to threes or fours, then to pairs and finally to one.

Vary the original sound once students have become used to the exercise.

★ Again, using familiar rhymes and twisters and patter-song lyrics, experiment with pace: ultra fast, ultra slow, and all speeds between (see *On Stage*, pp. 38 - 41).

★ Experiment with the vocal expression of moods and emotions by:

- saying the alphabet — sadly, joyously, tearfully, angrily, excitedly, ruefully;
- arguing in pairs, using the alphabet for dialogue;
- reading the following scenes in as many moods as possible, to suggest as many different circumstances as possible.

Scene One

A. What are you doing here?

B. I have just as much right to be here as you.

A. I told you to get out.

B. You don't tell me to do anything.

A. Get out!

B. *You* get out!

Scene Two

A. I can't open this lock.

B. Try again.

A. I've tried three times.

B. Are you sure you have the right combination?

A. It's the only one I use everyday.

B. Maybe they've changed the lock.

Scene Three

A. How is she?

B. Much the same.

A. Did she sleep well?

B. She was walking in her sleep again.

A. On the battlements?

B. In the rose garden.

☆ Students who have taken previous drama courses will be familiar with much of the speech work suggested thus far. If they understand the concepts, the teacher need only seek new and interesting material to provide the constant practice necessary to develop a "pleasing speech."

The Stage and the School, Ommanney and Schanker, (4th edition), chapter 7, "Voice and Diction," pp. 152-191, contains a wealth of suitable material.

From time to time, while students are doing scene work, the focus for a day could be one of the speech elements: diction, pitch, variety, pace, emotions.

Speech that carries or projects well, is clear and well-modulated speech, supported by a strong and disciplined breath control. Add to this, gesture, body language, and facial expression to intensify

moods and emotions, and the ingredients for communication are complete.

Or, more simply stated, a speaker's aliveness and energetic desire to communicate helps to project speech. Students should lift the black words right off the white page and "talk in technicolor" with the same sort of animated expression they might use if telling exciting stories to primary class children.

★ Have the students memorize the three scenes from the preceding exercise and present them in a normal speaking voice with the class gathered closely around.

★ Now spread the class throughout the performance space and use the following instructions to give students a sense of the volume necessary to project to all members of the "audience."

- Have each student, in turn, run to the "stage" and quickly deliver a brief announcement. Could it be heard? If not, why not?
- Divide the group into pairs with their scene partners and have them stand as far from each other as the area allows, then have them carry on a brief, improvised conversation developing into an argument.

Variation: Have the conversation develop into a "whispered" situation, to introduce the concept of "stage whispers."

★ Gather all students at one end of the auditorium or performance area. Tell them you are going to the opposite end and will begin speaking. They are to raise their hand when they hear you clearly. When all hands are up, tell the students

to join you. Keep talking at the level you were speaking when all indicated they could hear you. They will be surprised how loudly you are speaking.

★ Now, have students repeat the short, memorized scenes, performing as if on stage, and projecting clearly to reach all members of the spread out audience.

After each scene, discuss the projection. Could everyone hear it easily? Could everyone hear subtle details of emotional change? If not, why not? Diction weak? Volume low? Energy lacking?

After all the scenes have been presented and discussed, have students rehearse them again with specific focus on the weaknesses pointed out. Have the scenes presented again, followed by further discussion.

Interpretive Reading

Interpretive reading should be given special attention in Acting 11, so that students continue to develop the ability to read and speak expressively and to become steadily more capable of reading lines effectively for auditions.

These objectives require frequent, short sessions of group and individual readings to build student ability to express emotions, moods, and feelings; to sense appropriate variety of pace, volume and intensity; to learn gradually, to talk in vivid technicolor even when sight-reading.

Some sessions should involve prepared readings, others should involve sight-reading. The sight-reading may be tedious at first, but should improve rapidly as students gain confidence. As skills increase, these sessions provide an excellent opportunity to explore some of the easier plays listed in the Actor and Theatre section of this resource book. See also the sections on development of oral expression in earlier resource books: *Prologue*, pp. 24-25; *Encore*, pp. 37-56; *On Stage*, pp. 41-48.

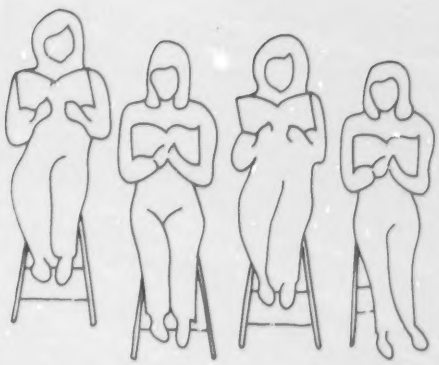
In Acting 11, work to develop the concept of "phrasing," that is, the delivery of words in thought groupings, separated by breathing spaces and pauses. Ommanney and Schanker suggest the following:

> Logical grouping and pausing is a matter of making the thought clear. . . The secret of great interpretive power is the ability to realize an idea — to visualize, emotionalize, and vitalize it for yourself — and then give the audience the opportunity to do the same thing.
>
> *The Stage and the School*
> Ommanney & Schanker
> (4th edition, p. 172)

The direct application of interpretive speech to speaking lines in a play, including discussion of the printing of lines and the handling of dialogue in comedy, is nicely delineated in Ommanney and Schanker, *The Stage and the School*, pp. 237-241. This is followed by an excellent scene cutting from *The Importance of Being Earnest*.

The comments on climax, and the series of scene cuttings that follows on pp. 243-258 of *The Stage and the School*, provides good material for further work on interpretation: the focus is on building intensity and excitement. (See also the list of short plays, pp. 261-262.)

Conclusion of the work on interpretive reading might include some of the following exercises and projects. See *The Stage and the School*, chapter 9, pp. 264-291 for an effective approach and for lists of suitable materials.



★ Have students do research in the library or find books at home for unusual children's stories to share with the class. Use a simple Readers Theatre set up, with six or eight students on stage at a time, sitting on the floor and on stools of different heights. Dress it up if you like, with giant hair bows for the girls and equally large ties for the boys.

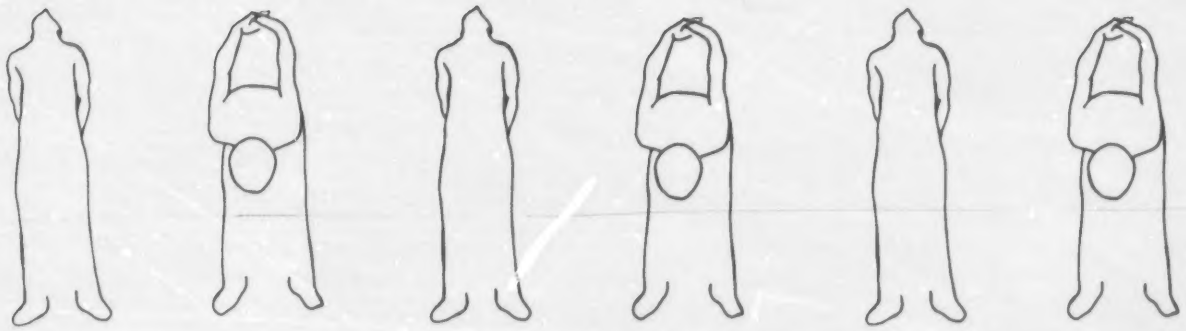
★ If you get a good program going, take it to elementary schools in your area. They'll love it!

★ Try a similar project using highly emotional material, which calls for real extremes of elation, anger, frustration, sorrow, hate, fear, etc. Expression of such extreme feelings should help students learn effective speech projection. Materials for this project might be cuttings from poems, plays or stories, or original dialogue written by the students.

★ As a third project, have students find and present material from prose, poetry, or short stories that expresses gentler and more subtle emotions, serious or humorous: pleasant descriptions, eulogies, love poems, Ogden Nash verses, etc.

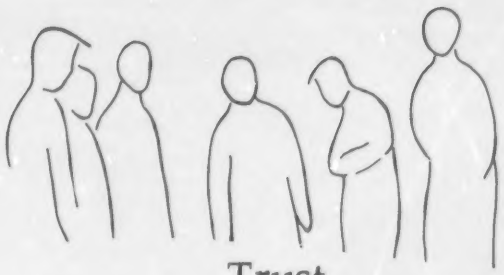
Experiment with a variety of presentations, play reviews, play readings, or Readers Theatre, as described in Ommanney and Achanker, *The Stage and the School* (4th edition), chapter 9, pp. 264-291. (See also, Coger and White, *Readers Theatre Handbook, a Dramatic Approach to Literature.*

ACTOR AND ACTOR



In order that a climate of co-operation, purposefulness, and caring exists between actors, students should undertake exercises in teamwork and trust prior to preparation of scenes.

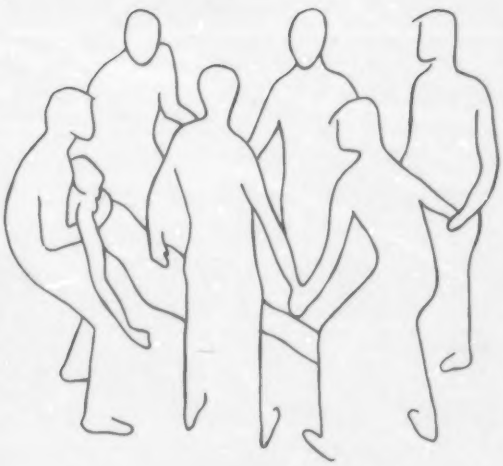
Judicious use of teamwork and trust exercises will pay off handsomely. Problems frequently arising in drama classes are forestalled by the "preventive medicine" of these exercises. Difficulties such as silliness, unwillingness to work with certain classmates, resentment, rivalries, prejudices, isolationism, even absenteeism will all be addressed in some way through these exercises.



Trust

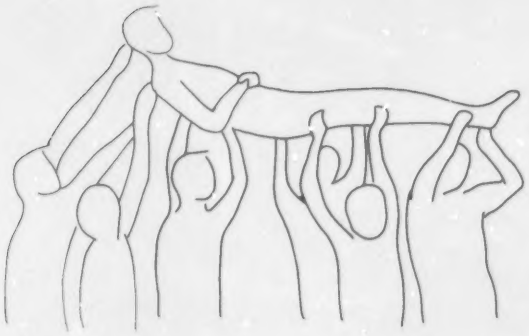
Establishing a climate of seriousness and commitment to purpose is essential to successful scene preparation. Often a rehearsal period is unsuccessful if one of the partners fails to "get serious" about the preparation process. Exercises in trust, while they won't eliminate such problems, will at least facilitate easy communication between partners, allowing them to deal with rehearsals as they arise.

★ In groups of seven, have a single volunteer lie on his or her back in a comfortable position, hands at sides, legs straight. The remaining six group members place themselves around the volunteer; they will first relax the volunteer and then lift or "levitate" him or her.



One person should kneel at the head of this student and begin massaging the temples lightly with the second and third fingers of each hand. The massage can also extend to the forehead. Another student should be responsible for massaging the right arm and hand, another the left arm and hand. The fifth student should massage the right leg, and the sixth should massage the left leg. After about two minutes' massaging, the students should finish off with a very light patting with the fingertips over the areas they have massaged. The patting should get lighter and lighter until it is barely felt, and then it should stop.

Following this, the six group members as a team slowly lift or "levitate" the volunteer to shoulder height and move slowly around the room with that person aloft. Then, just as slowly, they lower the volunteer safely to the starting position.



Placement of the six group members and coordination of the lifting are important. Have one person handling the volunteer's head, two people lifting at the shoulders, two people at the hips, and one person at the feet.

Caution students to be sure that everyone is ready and quiet just prior to levitating and that the volunteer is well relaxed.

☆ This exercise should be attempted only with sensible and mature students.

★ Pair the entire group. Have each pair secretly decide upon their own distinctive sound or "mating call," which they can use to reunite when asked to separate and close their eyes. To avoid collisions, have the participants work first of all in slow motion.

★ Divide the class into pairs, evenly matched for size and weight. At a given signal, have each partner alternate in trying to lift the other off the ground, each time in a different way. Have each pair enumerate the grand total of different ways after a three-minute period.

★ In pairs, have partners sit on the floor, back to back. Then have them link arms, bending at the elbows, and, while using their feet to anchor their position, push together, back to back, until they reach a standing position.

Variation: Partners stand back to back with elbows linked. When the teacher says "Go!", it's a race to see which team still linked can first touch one side wall and then the other. Caution students to avoid collisions.

★ In pairs, have partners decide upon a confined space in which they are trapped and from which they are trying to escape (e.g., an elevator, a cave, a closet, a trunk). Together they should create the feeling of the confined space and should work toward their escape, which they must effect in two minutes.

For further ideas on Trust, see the following sections from *Improvisation for the Theatre,* Viola Spolin.

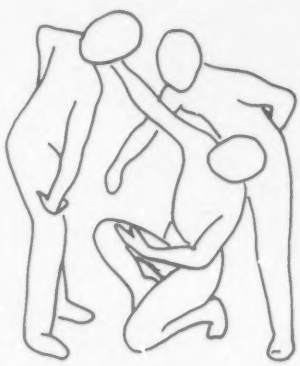
Basic Blind	p. 171
Contact	p. 184
Mirror Exercise	p. 60
Who Started to Motion?	p. 67
Exposure	p. 51-53

Teamwork

As with trust, working together as a sympathetic team will yield positive results when the rehearsal process begins. The accent in teamwork exercises is on creating or solving *together*.

Initially, a review of exercises such as fireman's net, galley slaves, tug-o-war, and mirrors will pave the way for the following more complex teamwork exercises.

★ Divide the class into groups of three and label each member in the group *A*, *B*, or *C*. *A* begins by striking any pose that will get arms away from the trunk of the body and will involve as many interesting angles to the body as possible.



B then looks at *A*'s pose and quickly fills the empty spaces created by the angles of *A*'s pose. *A* and *B* hold their intertwining posture for *C*, who fills the remaining spaces with yet another pose. The result is usually an intricate structure of intermingled arms and legs, none of which are touching.

Then *A* must wiggle out of the "structure" and, quickly seeing a new way of filling the space, join the group again with a new pose that fills empty spaces.

Following that, *B* wiggles out and repeats the process, and so on. The exercise can continue as long as the group concentration and imagination will allow. All poses should be ones that can be held for 10 to 15 seconds.

Variation: Have each group hold its last pose, justify in their imaginations what it is they are doing and promptly begin a scene with dialogue, using their group pose as the starting point.

★ Sit the whole group in a circle. Have a volunteer sit in the centre, with eyes closed. Then have the group select a leader to start and continue a series of hand sounds (slap thighs, slap floor, snap fingers, clap hands), which the group can follow and copy. As soon as the sounds begin, the person in the centre opens his or her eyes and tries to guess the identity of the leader.

The other students, of course, try to keep the identity of the leader a secret. Give the volunteer three guesses and 30 seconds in which to find the leader. Tell the leader to change sounds every 5-10 seconds.

★ Divide the group into pairs. Explain that each pair will represent one single person so that in order to do a two-person scene, two pairs will have to be used.

To create the single identity, partners alternately speak one word at a time. No pre-planning is allowed.

To start with, the instructor might set two pairs of students going on a scene in a doctor's office between a doctor and a patient, or in a complaint department between a customer and a clerk.

Variations: Have pairs write and exchange verbal postcards.

Have each member of the pair contribute a phrase or even a sentence instead of a word.

★ Place students in groups of four — two *A*'s and two *B*'s. The *A*'s stay in the playing areas and the *B*'s sit on the side. The *B*'s provide the voices and

the story-line for the *A*'s. The *A*'s provide all the necessary movement and facial expressions for whatever the *B*'s improvise. Advise students that the best scenes are those with plenty of action.

Variation: Let the *B*'s follow the *A*'s lead and provide the words to suit the action.

Some of the best teamwork exercises are improvisations during which students are asked to play out a situation where a minor "crisis" has occurred and must be solved. In the acting of these situations, students must be encouraged to identify themselves with the situation (What would *I* do and say if I were really in this situation?) and to stay involved with it until some sort of outcome of the "crisis" has been reached. In these improvisations, students should be encouraged to listen, to watch, and to react truthfully.

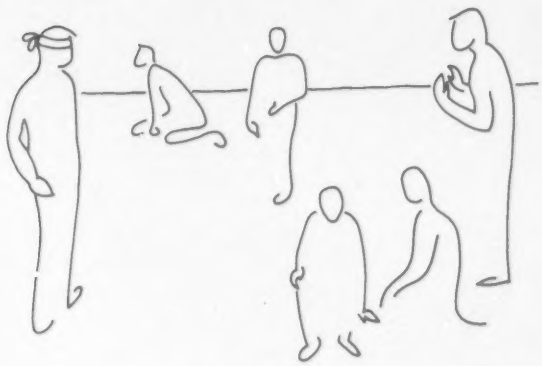
★ Partners *A* and *B* are sisters, a year or two apart in age. Both are rather possessive of their own personal belongings, and when *B* discovers that *A* has not only borrowed without permission but also lost one of a favorite pair of earrings, a spirited discussion ensues. Have several pairs of students act out the situation and capre the various outcomes or solutions to the crisis.

★ Partners *A* and *B* are fairly recent acquaintances, *B* having moved from the East within the past two months. Because it became apparent to *A* that *B* was having some difficulty in making friends, *A* decided to befriend *B*. But now *A*'s friends are complaining that *B* is always "hanging around" and is a nuisance; and if *A* doesn't drop him or her as a friend, they will drop *A* as their friend. To compound the problem, while *A* does not like their tactics, he or she does prefer their company to that of *B*. What will happen?

For additional exercises, see the following sections from *Improvisation for the Theatre* by Viola Spolin.

Seeing a Sport	p. 54
Seeing a Sport Recall	p. 54
What Am I Listening To?	p. 55
Tug-o-war	p. 61
Involvement in Three or More	p. 64
Mirror	p. 66
Mirror Exercise No. 2	p. 66
Object Moving Players	p. 70
Part of a Whole	p. 73
Drawing Objects Game	p. 78
Add a Part	p. 86
Add an Object Where No. 1	p. 87
Mob Scenes	p. 166
Orchestration	p. 220

ACTOR AND SCRIPT



Two important focuses of the work in Acting 11 are leading student actors to an appreciation and understanding of plays, and preparing them to assume roles in selected scenes.

Ommanney and Schanker, *The Stage and the School*, Chapter 8, provide topic and project suggestions. In addition to the information available in the text, the following material may prove worthwhile in assisting teachers to plan lessons.

Students confronted with preparing a class scene for the first time often find themselves at a loss: "How do I go about preparing a scene?" "What do I need to know in order to perform a presentable scene?"

Stated simply, the student actor must know at least:

- how to select a suitable scene;
- how to determine the meaning of the scene;
- what the character's personality is like;
- what the character's behavior is like;
- where and when to move on stage;
- how to rehearse a scene productively.

Choice of Scene

In Acting 11, students will be asked to perform short scenes on several occasions throughout the year. As their acquaintance with plays will doubtless be limited, some assistance from the teacher during the scene selection process will be necessary.

Some teachers have found it helpful to assign only two different scenes to the class for the first scene performed, so that several pairs are working on the same material and general class discussions about specific problems will be of particular interest to a large number of students.

At the discretion of the teacher, scenes done later in the year might be expanded in terms of numbers of characters, length of scene, and type of scene. Exercise caution, however, in allowing students to choose scenes from the classics; they are more complicated, characters are more complex, research is more difficult, preparation takes longer, and, not the least of reasons, preparing scenes from the classics will form a large part of the Acting 12 course content.

Here are some suggestions to the teacher to assist in facilitating the scene-choosing procedure.

- Restrict the length of scenes for the first scene performed to 3 - 5 minutes.
- Limit the first scenes performance to two persons per scene.
- Choose scenes in which the characters and their experiences are not too far removed from those of the students.
- Choose scenes written in this century in the realistic mode.

Here is a list of good, first scene choices for an Acting 11 class.

Waiting for Lefty — Clifford Odets
Lab. Assistant Episode: (2m)
The Young Hack and His Girl
Joe and Edna

Hello Out There — William Saroyan
Any section (1m/1f)

The Private Ear — Peter Schaffer
Doreen and Bob
Bob and Ted

Come Back Little Sheba — William Inge
Sc. 1: Doc and Lola
Sc. 1: Lola and Marie

Ondine — Jean Giraudoux
Act 1: Auguste and Eugenie

The Country Girl — Clifford Odets
Act 1, Sc. 2: Georgie and Bernie (1m/1f)
Act 2, Sc. 1: Georgie and Bernie

The Rose Tattoo — Tennessee Williams
Act 1, Sc. 4: Serafina, Flora and Bessie (3f)
Act 2, Sc. 1: Serafina, and Fr. De Leo
Act 3, Sc. 2: Rosa and Jack

A View from the Bridge — Arthur Miller
Act 1: Catherine and Beatrice
Act 1: Alfieri and Eddie (2m)
Act 2: Catherine and Rodolpho

The Glass Menagerie — Tennessee Williams
Sc. 2: Laura and Amanda
Sc. 3: Tom and Amanda
Sc. 4: Tom and Amanda
Sc. 5: Tom and Amanda
Sc. 6: Laura and Amanda
Sc. 6: Jim and Tom
Sc. 7: Laura and Jim

A Taste of Honey — Shelagh Delaney
Act 1, Sc. 1: Jo and Helen

The Effect of Gamma Rays on Man in the Moon Marigolds — Paul Zindel
Act 1, Sc. 4: Ruth and Beatrice
Act 2, Sc. 1: Ruth and Tillie

The Killdeer — James Reaney
Act 1, Sc. 2: Mrs. Gardner and Harry
Act 2, Sc. 5: Mrs. Gardner and Harry

Waiting for the Parade — John Murrell
Several good sections (all female)

The Store — Mavor Moore
One-act play: Manager and Woman

Leaving Home — David French
Closing scene: Mary, Ben, Jacob

The Magnet — Hugh Garner
Sc. 3: Grace and Mabel

Interpretation of the Script

How does one go about interpreting a play or a scene? How does one know when one's interpretation is valid? Are there any teachable principles of interpretation?

Ability to interpret literature is a skill much like running. It almost defies teaching. The mechanics are not enormously puzzling, but the skills seem to require innate gifts, developable but not teachable. About all the instructor can do is to explain the process using exercises, in the hope that the students will have their intuitive powers awakened.

As beginning exercises in script interpretation, try having the students work on a few short scenes that you can invent readily or draw from a script.

Impress upon the students that how any scene will play depends upon a number of factors such as:

- who the people are;
- what their relationship is;
- what their personalities are like;
- what their motivations are;
- where it takes place;
- when it takes place;
- what action is implied by the dialogue.

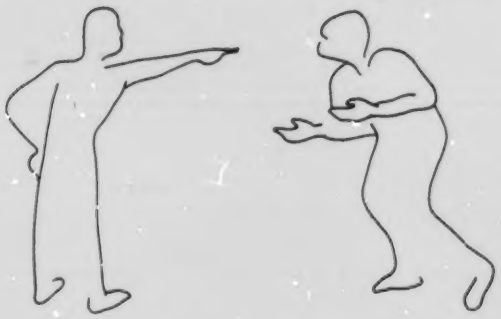
★ Have the students memorize the following scene.

A. Sorry I'm late.

B. That's the third time this week.

A. It won't happen again.

B. Do you have any excuse?



A. No. I just overslept.

B. That's the third time this week.

A. I know. What are you going to do about it?

★ Have students play the scene under varying circumstances.

1. *B* is a bullying boss, *A* is a timid employee.
2. As above but *A* has discovered something that would embarrass *B*.
3. As above but *B* is aware of the knowledge *A* has discovered.
4. *A* and *B* are enemies.
5. *A* and *B* are lovers.

Variation: Try changes of locale: any alley at midnight; the wings of a theatre five minutes before curtain.

★ Try the following scenes, varying the characters and locales as often as possible.

Scene 1

A. I can hear those drums again . . . listen . . .

B. . . . Yes . . .

A. What shall we do?

B. I don't know.

A. Are they coming from the hills?

B. You can never tell how far away they are.

A. We must leave, or . . .

B. Listen . . . they're getting louder . . .

Scene 2

A. Please don't do that.

B. Why not?

A. It disturbs me.

B. Sorry.

A. Do it quietly if you have to.

B. I don't have to.

A. Then why do you do it at all?

B. I don't know . . .

Scene 3

A. They're coming for me tomorrow.

B. Have you got everything?

A. I won't need much.

B. Did they tell you what to bring?

A. Yes.

B. Of course I shall miss you.

A. It won't be for long.

B. I'll still miss you.

Characterization

A common question from novice actors is: "How is my character supposed to behave?" What are the keys to unlocking the mysteries of any character? The first key might be to seek information about personality and behavior.

Analysis of Personality

The search of the script for personality begins by checking the following items:

- what my character says (speech);
- what my character does (actions);
- what my character wears (appearance);
- what other characters say about her or him (dialogue);
- what the playwright says about her or him (directions).

With this information, the student then can begin making decisions based upon his or her own understanding of human behavior.

Development of Behavior

Human behavior is closely linked to a person's motivations, or reasons for the behavior. Hence, exercises in motivation of actions are excellent preliminaries to tackling the problems of character behavior in scripts. The following exercises are good starters.

★ Have students carry out the following actions with varying motivations as suggested.

Make a telephone call:

- to order groceries;
- to get help;
- to tell a secret;
- to make a complaint.

Stand up:

- to sing the national anthem;
- to reach a light fixture;
- to decorate a tree;
- to pass inspection;
- to paint a ceiling;
- to test new shoes, skates, skiis;
- to deliver a speech, a sermon, a presentation.

Cross the room:

- to replace a book;
- to rescue the goldfish;
- to open a door, window, safe;
- to try a new dance step;
- to walk a tightrope;
- to hang a murderer;
- to hang a picture,
- to investigate an unexplained sound.

Walk into a room:

- to tell exciting news;
- to report a tragedy;
- to escape a pursuer;
- to fetch a book;
- to steal a jewel;
- to hide some money.

Walk out of a room:

- to avoid detection;
- to fetch water;
- to call for help;
- to escape a smoke-filled room;
- to start an adventure;
- to remove a priceless, fragile statue;
- to leave home for the last time.

Sit down:

- to eat a hearty meal;
- to polish your shoes;
- to relax;
- to write a letter;
- to read a telegram (good news/bad news);
- to try out a new chair;
- to play solitaire or chess;
- to paint an egg;
- to play a piano, organ, guitar, flute.

★ Send the students to the acting area in groups of two or three. Give them the framework of an improvisation, then hand each student a slip of paper suggesting a motivation. The actors must try to achieve these goals within the framework of the improv. Here are some sample motivations.

- Establish quiet in the room.
- Read your book.
- Pick a fight.
- Make someone laugh.
- Win an argument.
- Frighten someone.
- Demand attention.
- Tidy up the space.
- Deliver an oration.
- Memorize some dialogue.

★ Think of combinations of cross-purpose motivations for pa' s of students to act out. Here are some examples.

A wants to rearrange the furniture in the room, but *B* doesn't want to reveal to *A* a hole just burned in the carpet by the careless handling of a cigarette.

A has given *B* a corsage and would like her to wear it to the party. *B* hates corsages and would prefer to wear a delicate brooch.

A is very proud of the dinner he or she has prepared and wants *B* to have a second helping and then dessert. *B* thinks it tastes terrible and does not want to eat it.

A wants to take the trip through the mountains, but *B* does not want to reveal that he or she is terrified of heights.

A wants *B* to help look for some very important documents in the office. *B* does not want to reveal that he or she can barely move because of a skiing accident.

★ Arrange students in groups of three or four. Give each student a character and give one character the opening line. The students must improvise a short scene in which they must incorporate and build on the character traits they have been given.

Here are some examples of characters and opening lines.

Scene 1

a very angry apartment building manager

a quiet, studious tenant — "It's obviously something the police should know about."

a loudmouth

an overworked, irritable doctor

Scene 2

a very pompous, wealthy, 60-year-old — "For the last time, *where is Bockleton Bellman*???"

an efficient, businesslike secretary

an outwardly sweet, inwardly seething nursemaid

the butler, reserved and condescending

Scene 3

a tired, depressed, but determined wife (or husband)

an angry and indignant husband (or wife)

an impatient taxi driver — "Whichever one of you is coming had better come now or I'll charge extra."

a kind and concerned neighbor

Scene 4

a shrewd, quick-tempered ringmaster

a proud, self-assured liontamer

a precise, thoughtful tightrope walker

a bossy clown — "There is no one left to replace her."

For further ideas on characterization, see Boleslavki, *The First Six Lessons*, p. 73, and McGaw, *Acting is Believing*, 4th edition, chapters entitled "Getting into the Part" and "Getting into Character."

Blocking

The moves of the actors about the stage and the stage pictures thus created are called "blocking." Convincing, realistic movement is difficult for beginning actors. Once again, the key to the solution is motivation. Students must be made to understand that whenever a move is made on stage, it must be for some purpose; there must be a reason for the movement.

To begin, have students analyse short scenes, ones which you or they might invent. Often passages of dialogue "cry out for action." Have students look for these action impulses present in the script. Insist that all movement be justified.

★ Have students block the following scenes, looking for the impulses for movement suggested in the script.

Scene 1

A. Bring me that book off the top shelf.

A. Get it yourself.

A. I can't reach it from my wheelchair.

B. Oh, I'm sorry. I didn't realize . . . .

A. Forget it.

B. Here's the book. Anything else I can do?

A. Remove that chair so I can get to the table.

B. Sure.

A. Thanks. Now if I can just clean my glasses . . . damn, no kleenex.

B. It's in the kitchen. I'll get it.

A. Here's some — if I can just reach it.

B. Look out, you'll fall. (crash!)

Scene 2

A. Look at the pictures in this old album.

B. Let's see.

A. There's an oldie. Isn't that Grannie?

B. And look at this one of Uncle John.

A. It's so faded, I can hardly see it.

B. Hold it under the lamp.

A. Gee, look at the wallpaper in the background.

B. Well, I can't see it from here.

A. Lean over.

B. O.K.

A. You don't have to sit in my lap.

B. Hold still.

A. Come on! Shove over.

B. Look out for the lamp!

A. Too late.

Scene 3

A. Where shall I put it?

B. Under the window.

A. I'll have to move those books.

B. I'll get them.

A. Where will you put them?

B. Here.

A. Are you sure this will go under the window?

B. Try it and see.

A. Well, help me . . . .

B. This is tricky.

A. Don't let it go.

B. There.

A. It doesn't really look right, does it?

Scene 4

A. I wish you'd remember what you did with them.

B. I've just told you. I put them under this.

A. Well, they're not there now, are they?

B. This was on top, and it's over here now.

A. Maybe you put them under that by mistake.

B. Look and see for yourself.

A. They're not here.

B. The only other thing I can think of is that someone moved them.

A. Well, you check in there, and I'll check on top of that.

B. Any luck?

A. I can't reach very well.

B. Climb up on those.

A. Hey! Look at this lot . . .!

B. Help me up . . . . Wow!

Try the exercises on pp. 89-106 of Spolin's *Improvisation for the Theatre*, then work on the following exercises.

★ Place students in groups of four or five. Have one group draw on the blackboard a floor plan for another group, and then set up the scene in the acting area. Wherever possible, furniture and real hand props should be used. Have students in the second group enact an improv during which every prop or piece of furniture must be used. It is the responsibility of each student in the improv to make sure that this takes place. It is not necessary for each student to use each object or piece of furniture, only to make sure that at some time during the improv each piece is accounted for in the action.

★ Divide students into groups and have one group set up a *where*, using a floor plan and available props and furniture. Then have the group enact an improv related to this environment. During the course of the improv, the observing students may place new hand props in the scene; these must be used by the characters on stage. If the new props are bizarre, then a completely acceptable reason for their being there must be given. Students introducing new objects must be quick, silent, and invisible when introducing them onstage.

☆ Another object should not be introduced before the previous one has been accounted for in the action.

Variations: Introduce new furniture instead of hand props.

Introduce both hand props and furniture.

Introduce articles of clothing.

When introducing a new object, call out the name of a character in the improv; and this person is the one who must account for it.

★ Have one group set up a simple environment for another. A few hand props may be included. When the second group has become completely familiar with the setting, its members are blindfolded. They must improvise as if they could see and must use every object and piece of furniture during the action.

★ Arrange students in groups of four or five and have them work out, briefly, an improvisation that takes place in one setting. When they have set up their scene, tell them to imagine that the set is on a huge penny, balanced centrally underneath. They must maintain the balance of the penny throughout the improv. For instance, if one character in the scene leaves the room, those remaining must shift positions to distribute weight evenly on the penny. If another character moves downstage, a compensating move must be made up-stage.

Remember, each move must be motivated.

☆ If students tend to be stationary at first, give them an improv that requires plenty of action (e.g., catching an escaped budgie, or rearranging furniture for a party).

Rehearsal Process

Knowing how long to rehearse, what to accomplish during the rehearsal periods, and what not to waste time with during rehearsals, will contribute significantly to the success of scenes presented in the classroom. Too often, students equate "rehearsing" with "memorizing" and will often squander valuable time sitting in a corner reading lines to one another.

Scene preparation requires that the following components be readied before presentation:

1. establishing the author's intentions;
2. character study;
3. establishing the set;
4. blocking, using the set;
5. memorizing the lines and moves;
6. developing the scene;
7. pacing the scene;
8. technical and dress rehearsals;
9. a self-evaluation checklist.

If beginning scenes are to be limited to approximately 3 - 5 minutes in length, students should plan for 10 - 16 half-hour rehearsals. If the scenes are to be 5 - 8 minutes in length, rehearsal time should be proportionately longer.

Here are some suggestions for the instructor.

1. Establish memorization deadlines, at the latest one week prior to presentation. You must even allow ten marks for memorization, to be checked on a deadline date.

2. Whenever possible, allow students to rehearse in an area with dimensions equivalent to those of the presentation area.

3. Have the students establish the set before blocking the scene and establish blocking before memorizing the lines.

4. Often students will be unable to rehearse productively for a full hour in class. Devoting up to 30 minutes to warm-up routines, relaxation, and general problems like blocking or pace, prior to the rehearsing, will help focus the rehearsal work for the remainder of the lesson.

5. Insist that students plan an adequate rehearsal time with props and costumes. Movement, business, characterization, and timing are all influenced by the use of real props and costumes.

6. Whenever possible, arrange to make the acting space available for after-school rehearsals, allowing an equitable allotment of time among scenes. Sign-up lists on a large calendar are efficient.

7. Instructors should decide how much "directing" each scene needs from the teacher. Be sure that no group feels left out.

8. While rehearsing on the site is important, you should point out that rehearsals in other locations, in the school or at home, are equally useful.

9. The following is a sample framework for a lesson during the rehearsal period:

   - (5 min.) — warm-up;
   - (5 min.) — relaxation exercise;
   - (10 min.) — breathing and speech work;
   - (10 min.) — acting problem of the day;
   - (30 min.) — rehearsal of scenes.

The "Acting Problem of the Day" might focus upon a new concept or on a common problem observed by the instructor during previous class scene rehearsals.

The Organized Actor

Student actors should be encouraged to be organized and purposeful in their preparation of scenes. To assist students in making the best use of their time, a series of steps similar to the following might be suggested.

1. rehearsal and performance calendar drawn up
2. playwright's purposes decided
3. character study written
4. set established
5. blocking decided
6. memorization completed
7. character development and business decided
8. technical rehearsal(s) carried out
9. dress rehearsal(s) completed

These steps certainly may be expanded and altered, but the actors should cover the stated items during the rehearsal time.

Scene Presentation and Discussion

Establishment of an organized, disciplined, yet exciting atmosphere at scene presentation time is important. Students must be required to honor deadlines and their scene presentations must become their area of responsibility and not that of the teacher.

Here are a few suggestions for the instructor to facilitate smooth operation of class scene presentations.

1. Set up a realistic presentation schedule with the students, taking into account the time needed for discussion and scene changes. Both teacher and students must recognize the importance of maintaining this schedule.

2. Insist that students have a script available on performance day — for purposes of prompting and for use by a stand-in actor should a partner not show up to perform.

3. Audience members should be seated, and stay out of the way of the actors trying to make last minute preparations. Encourage the audience not to be distracting.

4. Audience members should be prepared to discuss the scenes when completed.

5. Before the presentation of scenes, teachers should give instruction in critiquing a scene and "lead by example" in the first performance of a scene. Later in the year, let students in the audience take over much of the critiquing. Have them keep the following points in mind.

   (a) Criticize constructively: mention good points and bad points. Suggest ways of improving. Don't merely point out errors.

   (b) Compliment generously whenever praise is deserved.

   (c) Be alert to the distinction between "production" problems and "playwriting" problems.

Unfortunately, some students choose to say only "It's good," or "I liked it." These are legitimate comments but only if followed by specific reasons. Here is a list of items that might help students to evaluate more competently scenes and/or full productions. The items mentioned should be discussed fully before viewing the scenes.

1. Communication

   (a) Were the actors listening to each other?

   _____

   _____

   _____

   (b) Were they reacting to each other's words and actions?

   _____

   _____

   _____

   (c) Was the communication with the audience strong enough? (face visible? voice understandable? emotion effective enough?)

   _____

   _____

   _____

2. Commitment to the Character

   (a) Were the characters physically believable?

   _____

   _____

(b) Was the emotional intensity believable?

_____

_____

(c) Was the concentration sufficiently strong?

_____

_____

3. **Blocking**

(a) Were all moves well-motivated?

_____

_____

_____

(b) Were there any instances of masking or upstaging?

_____

_____

4. Technical Aspects

Did the lights, set, props, costumes, and make-up enhance or detract from the desired effect of the scene?

_____

_____

_____

5. Aesthetics

(a) Were the opening and end of the scene effective?

_____

_____

_____

(b) Was there a "build" throughout the scene?

_____

_____

_____

(c) Were the intentions of the playwright fulfilled?

_____

_____

_____

6. Special Commendation

Were they any especially good sections of work?

What made them outstanding?

_____

_____

_____

Actor's Vocabulary

During the course of Acting 11, students should become familiar with the vocabulary of the theatre. Many of these terms will arise naturally during exercises or scene work; others will have to be specially introduced. If the teacher uses this vocabulary regularly, students will become comfortable with the words more quickly.

Acting Terms

Blocking:	the basic moves of the actors in a scene and the stage pictures thus created
Business:	the detailed actions and activities carried out by an actor on stage
Cheating:	standing at an angle to give audience a three-quarters view rather than profile
Cue:	a speech or action, by an actor or crew member, that is a signal for another speech or action
Gesture:	any movement of hands, arms, head, eyebrows; any part of the body, used with words, or instead of words, to help express or underline an idea or feeling
Improv:	short for improvisation; a type of non-scripted scene in which actors let the dialogue develop from the situation; may be presented with or without rehearsal
Masking:	standing in such a way that the audience cannot see another actor
Mime:	a scene without words; totally realistic or quite stylized in the manner of Marcel Marceau

Motivation: the purposes for a character's words and moves as established within the context of a scene

Props: abbreviation for properties; all articles used by actors in a scene plus items added to dress the set

Up-staging: standing in such a position that another actor must face away from the audience; this can be good as well as bad

Speech Terms

Consonants: all speech sounds and letters of the alphabet that are not vowels; sounds caused by blocking or restricting the breath with the lips, teeth, and/or tongue

Dialogue: all conversation between actors in a play

Diaphragm: a muscle separating the lungs from the abdomen; it can assist in inhalation and exhalation of air

Diction: the clear production (enunciation) of sounds to form words

Ear: the ability to hear sound differentiations in pitch, diction, mood, emotion, accent, and volume

Interpretation: full understanding and effective vocal presentation of written material

Larynx: the voice box; the structure in the throat containing the vocal chords or membranes

Monologue: a speech or scene performed by a single actor

Monotone: speech delivered on a single note or pitch

Pace: rate or speed of a speech or scene

Pitch: the relative highness or lowness of vocal sound, caused by "vibrations for sound" of the vocal chords

Projection: the ability to direct the voice with the clarity and controlled energy necessary to reach all of the audience

Range: the vocal extremes available to any actor

Rhythm: sequences of sound in speech created chiefly by patterns of pace and pitch

Timbre: the unique quality of any voice, which distinguishes it from all others

Volume: the amount of sound

Vowels: sounds created through altering the shape of the mouth by movements of the tongue and lips; *a, e, i, o, u,* and sometimes *y*

Stage Terms

Apron: the part of a stage that extends downstage of the act curtain

Backdrop: a large, unframed cloth usually hung in an upstage position

Cyc: abbreviated form of cyclorama, a backdrop of a solid wall used for sky effects, sometimes a set of curtains masking all three sides of the acting area

Flies: area above the stage rigged with pulleys, for flying scenery or property

Pit: the area in front of the stage, for an orchestra, sometimes lower than the auditorium floor

Proscenium wall: the wall separating the stage from the auditorium; it contains the proscenium opening

Proscenium arch: the frame through which the audience sees the play

Stage directions:

Upstage — the part of the stage away from the audience.

Downstage — the part of the stage closest to the audience.

Stage Left — the actor's left when facing the audience.

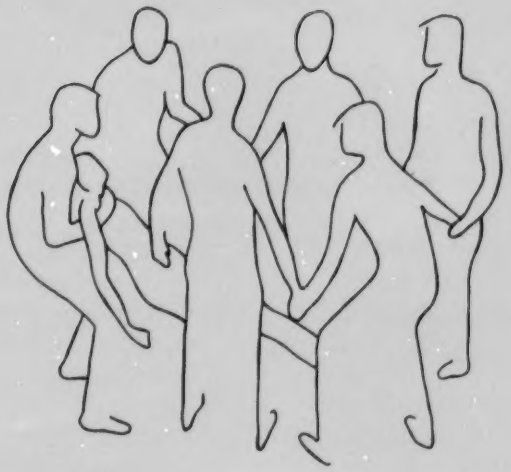
Stage Right — the actor's right when facing the audience.

Wings: the parts of the stage to the left and right of the acting area, not visible to the audience

Make-up Terms

Base:	foundation color from grease stick or pancake make-up
Chiaroscuro:	make-up created through use of highlights and shadows
Crepe hair:	braids of artificial hair for use in creating beards, brows, and moustaches
Latex:	foam rubber used for creating scars or welts, and for altering facial features
Linear make-up:	non-realistic make-up like that used for clowns, in Kabuki and Noh theatres of Japan, Peking opera make-ups, and stained-glass make-up
Liner:	slim grease stick or pot color for highlights, shadows, and special effects like bruises and scars
Pancake:	base make-up in cake form applied with damp sponge
Plastic make-up:	make-up that alters the facial contours with nose putty, derma-wax, or latex additions
Spirit gum:	gum arabic suspended in alcohol, used to apply crepe-hair to the face or body

ACTOR AND PRODUCTION



In preparing major productions or scenes for class, students must learn that there are a number of non-acting responsibilities that facilitate good stage presentation. All students should know how to hang, focus, and color lights; how to select appropriate costumes and properties; how to put together a reasonably effective set; and how to choose and apply their own make-up.

If storage space allows, teachers should consider accumulating a variety of costumes, props, and set pieces that can be used repeatedly for class scenes. Here are some of the most often used items for class scenework.

chesterfield	chairs	glasses
coffee table	coffee pot	cups
kitchen table	teapot	telephones

Some teachers have successfully used modular funiture or even blocks as different set pieces: as chairs, sofa, tables, desks, refrigerators, filing cabinets, or office safes.

Production Staff

Teachers would be well advised to spend time with their classes studying the material included in Chapters 12 - 16 of Ommanney and Schanker, *The Stage and the School*. These chapters provide a fine introduction to the fundamentals of play production. At the outset, it is important that students become aware of the responsibilities of actors involved in any production (school, community, or professional). Of particular importance are the relationships between the actor and the various members of the production staff. It is wise to dispel the illusion that the actor rests on top of the production hierarchy. Too often, beginning actors fail to realize that crew members are essential and equal members of the team.

A student who takes a theatre course and/or participates in school productions should have a clear understanding of the ethics involved.

1. No actor should try out for a part unless able to undertake the complete schedule of rehearsals and performances.

2. Every actor must have respect for the efforts of co-workers: director, fellow actors, and all crew members.

3. The dedicated actor is never late for rehearsal and always comes prepared.

4. Having accepted a role, an actor must see it through to performance and must give his or her utmost effort to the project with a workmanlike attitude at all times.

5. The actor must be aware of the specialized responsibilities of the director and stage manager, and recognize that the former must be fully respected, the latter promptly obeyed.

Suggestions for projects related to production staff work include the following:

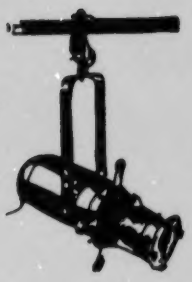
- oral or written reports on some aspect of production work;
- guest lectures by professionals or by students who have recently held crew-chief positions in productions;
- prompt books for a scene planned for performance. (See Ommanney and Schanker, *The Stage and the School*, (4th edition), pp. 371 - 372.)

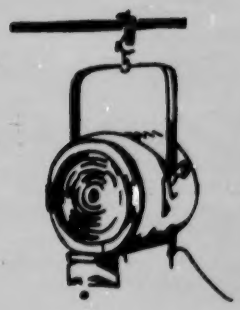
Stage Setting

In preparing scenes, students must provide the setting, the physical environment in which their acting is to take place. In most cases, the set will be simple with a few items of furniture and set pieces, but despite the simplicity, students should become aware of some of the important principles of setting a stage properly. Discuss with them considerations such as audience sight lines, functional and purposeful choices of furniture, and the appropriateness of these choices to the historical period and the socioeconomic situation of the play.

For class scenes, encourage students to keep their sets simple; it is not practical to take the time to set and strike walls and door frames. Appointing a stage crew from class members not performing on a particular day will facilitate the smooth setting and striking of each scene.

Class exercises on blocking (see "Blocking" in the Actor and Script section of this book) are recommended as useful in generating discussions of setting. Chapter 13 of Ommanney and Schanker, *The Stage and the School* is also a useful reference.





Stage Lighting

If students are to be responsible for lighting their own class scenes, some practice in hanging, focusing and coloring the lighting instruments is recommended. Chapter 14 of Ommanney and Schanker, *The Stage and the School* contains helpful information, however, many teachers will choose to touch on only the highlights. In any case, emphasis should be placed on the concept that the major purpose of stage lighting is to illuminate the *actors*. Students should also be acquainted with the difference between floodlights and spotlights and should understand how a dimmer panel operates. So that classmates can handle the lights during student scene presentations, it will be helpful if all students know how to fill out and interpret a lighting cue sheet. One example is shown in Ommanney and Schanker, *The Stage and the School*, page 458 (lower diagram).

Costuming

Students should be encouraged to think beyond the limitations of their personal wardrobes when deciding upon costumes for their characters. They should learn to choose costumes carefully, keeping in mind that clothes so often reflect the personality and condition of the wearer and that clothing has a psychological effect on people.

Whatever costume is chosen, encourage students to take the time to learn to wear the costume properly and not to wear it for the first time during a class performance.

Teachers would be well advised to begin collecting costume items that would not readily be available in the student wardrobes. Items such as hats, scarves, and gloves do not require much storage space but are useful in providing finishing touches to character costume work.

Stage Make-up

All acting students should have some experience with make-up. They should know the reasons for using make-up, the types of make-up, something about the structure of the human skull, and have the opportunity to put make-up on others and on themselves.

This will require discussion, demonstration, and a number of lab-type sessions. If the teacher is inexperienced with stage make-up, perhaps the demonstrations could be done and lab work supervised by an expert from the community, or by a visiting actor or professional make-up artist. Failing this, workshops can be organized through ABCDE (Association of British Columbia Drama Educators) and through BCDA (British Columbia Drama Association). For addresses, see "Bringing Professionals into the Classroom" in the Additional Resources section of this book.)

A fuller treatment of the subject of Stage Make-up will be found in the *Stagecraft Curriculum Guide and Resource Book* published by the Ministry of Education in British Columbia. Here is a beginning.

Reasons for Stage Make-up

Lights lessen the shadows and bleach the colors that give a fact its unique appearance. Make-up can heighten the color and strengthen highlights and shadows to help overcome the paling effect of lighting.

Distance causes the face to appear smaller, making details less visible and color less discernable. Make-up accentuates the facial features and coloring, thus helping to counteract the negative influence of distance.

Character is established by use of make-up that can alter the color of complexion, accentuate or minimize facial features, reshape eyebrows, change mouths, add freckles, dimples, warts, and scars. Make-up can make actors look younger, older, healthy, ill, or of a completely different personality or nationality.

Types of Stage Make-up

Chiaroscuro make-up creates changes through the use of highlights and shadows, molding and shaping features much as an artist uses highlight and shadow to give form and dimension to objects in a sketch or painting. Through use of chiaroscuro, actors can suggest youth, age, nationality and character type.

Plastic make-up adds dramatic changes to the actor in much the same way as the plastic surgeon reconstructs a face. In this type of make-up, the changes are achieved through use of materials such as latex, foam, nose putty, tape, string, gauze, etc. The result: new noses, protruding foreheads, jowls, double-chins, warts, welted scars, and puffy eyelids.

Linear make-up creates the less realistic faces for clowns and the stock-type characters for the Kabuki and Noh theatres of Japan, the Peking opera theatre of China, and the national theatre of Thailand.

Of unique interest in the field of linear make-up is the stained-glass effect used on faces and costumes by the Corey's for their famous Greek-style production of the Biblical story of *The Book of Job*, performed in Pineville, Kentucky.

Skull Structure

Faces look the way they do because of the bone structure of the skull beneath them. It is not necessary to make an elaborate study of the skull. Simply have students examine their own head by pressing firmly with the fingers to feel the contours of the forehead, temples, cheekbones, eye sockets, gums, teeth, jaw, and chin. chin.

To support the fact that every change will cause light to reflect differently and the face to appear altered, ask students to remember how people look when they have mumps and jowls are swollen. Remind them also of the different appearance caused when a person removes dentures.

★ As an experiment, have one or two students insert dentist's cotton pads between their lips and teeth: upper only; lower only; both. The results will be amusing and will quickly prove the point.

Personal Morgues

★ Have students start a personal collection of pictures of human skulls of various shapes, faces of all ages, races, and nationalities, and pictures and/or sketches of noses, mouths, moustaches, beards, and hair styles.

★ Have them collect pictures of clowns, Oriental make-ups, and the bizarre make-ups used for experimental theatre, fantasy, science fiction, horror shows, and rock groups. Store these pictures in envelopes rather than scrapbooks so they are more readily available for use in make-up lab sessions.

Make-up Labs

Equipment ideally would include counters in front of well-lighted mirrors. Many schools will not have such a luxury, certainly not enough mirrors to allow all members of a large acting or stagecraft class to work with ease. The alternative is to have students work on one another so that mirrors are needed only to view results. At some point, however, students should be given the opportunity to do at least one make-up on themselves.

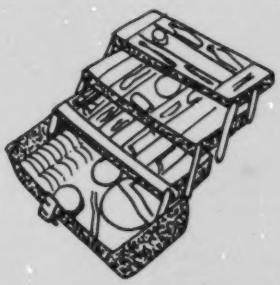
Materials in a good basic make-up kit will include the following:

- cold cream;
- cleansing tissue;
- base sticks in colors appropriate for boys (tan), girls (peach special), and age (sallow);
- pancake make-up, in a similar color range, so that students experience both grease and pancake methods;
- liners — blue, deep red, and dark brown for mixing shadow, plus white, for highlights;
- rouge — cream or stick for cheeks and lips;
- eyeliner — pencil liners, or cream liner and brushes;
- mascara;
- powder — several shades to complement base colors;
- powder puffs;
- spirit gum;
- crepe hair — light brown, dark brown, blonde, black;
- scissors;
- bobby pins.

☆ Make-up should be kept in an airtight container. Metal or plastic fishing tackle boxes work admirably.

Here are some suggestions to keep in mind.

- Have students work in three's: artist, model, gopher.
- Have all students wear old shirts to protect clothing.
- Have make-up applied as a mask, to speed removal after lab classes: do not include ears, neck, or hairline.
- Have students do a make-up upon each other first, then try one on themselves. The latter is definitely the more difficult assignment.
- Keep several scarves and hats on hand to complete the picture when each make-up is done.
- Facial tissues are expensive; toilet tissue works well and may be supplied by the school custodian.
- If money is scarce and classes large, use Crisco instead of cold cream. The formula is the same, but cold cream has been whipped and perfume has been added. Crisco has no odor whatever.



Follow this procedure for creating straight, *Youthful Make-up,* using greasepaint.

1. Cream the face to fill pores, to prevent make-up from penetrating the skin, and to provide a smooth surface for the greasepaint. (Use only a *small* amount of cream).

2. Remove all excess cream with tissue, or it will bleed through and make the finished job blotchy.

3. Select a suitable base color, "measle dot" it over the face, then using the tips of the fingers, blend the dots to create a new complexion.

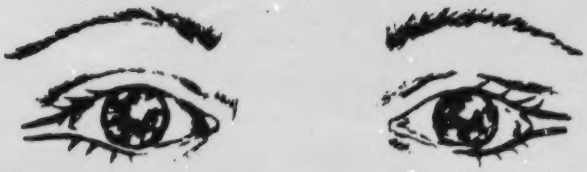
4. Apply rouge to the cheeks. Place three dots in a triangle on the cheekbone, well away from the nose. Blend the dots together, then blend the outer edges into the base color.

5. Apply lip rouge by coloring the lower lip, then have the model blot the rouge to the upper lip. Do *not* accentuate the cupid's bow on either boys or girls, unless it is required to create a particular character type: doll, fop, flapper.

6. Eyelids should not (unless for a specific character) be painted with a specific color. Create a shadowy color by mixing blue, crimson lake, and brown into a small pat of cold cream on the back of the hand. Start with the brown and let it dominate slightly. Spread the shadow smoothly across the full eyelid, then darken the area next to the lashes. Extend this shadow past the eye as far as the outer end of the eyebrow.

7. Accentuate the eyes by drawing lines above and below, as close as possible to the base of the eyelashes.

   Under the eye, start the line half way along the eye, above the eye, start two-thirds of the way along. Extend both lines past the eye to a point below the end of the eyebrow. To enlarge the eyes still more, do not let these lines meet, but keep them parallel as they extend beyond the eye. Eyeliners should *not* encircle the eyes. This makes them look smaller.



8. Eyebrows sometimes pale toward the outer end, or if they are very fair, they do not show at all from a distance. Strenthen them or alter the shape with brown pencil, using short strokes that imitate the natural hairs. Never draw a solid line. Black eyebrows rarely need added color but might need lengthening or reshaping.

9. Powder, to blend and "fix" the make-up. Pat gently until all powder is absorbed. *Do not* rub.

10. Hands and exposed parts of the body should be made up to match the face, using base color and powder, with lines added if it is an aged character.

Follow this procedure for creating straight, *Age Make-up*, using greasepaint.

1. Proceed as for the youthful make-up but use a paler, more sallow base color, no lip color, and very little rouge.

2. Mix "shadow" and apply it to eyelids, under the eyes, in the temple depressions, across the bridge of the nose, in the hollow area between lower lip and chin, and finally along the ridge under the cheekbone. This last shadow should be faded downward to hollow the cheek area.

3. Apply brown or lake lines across the forehead, across the nose bridge, under the shadow below the eyes, along the labial folds on either sides of the nose, vertically across the lips, at the outer ends of the eyes to suggest crow's feet, and under the jaw to create a double chin.

4. The procedure becomes clearer if the face is examined carefully to see the faint beginnings of such lines on the model's own face, and if pictures of well-lined faces are studied. No two are alike, so a bit of experimentation is necessary with each model to find appropriate lines for creating the effect of age.

5. The brown or lake lines are the "lowlights." Beside them, place white lines for the "highlights." Pucker the skin on the back of one hand, to create a crease. A lowlight in the hollow and highlights on either side can be seen. If white lines are placed on both sides of the dark lines on a face, however, the face rapidly becomes a pattern of lines. Instead, place the white lines on the outside of vertical lines and above horizontal lines. (See the sketch in, Ommanney and Schanker, p. 493.)

   When the lines are on the face, and highlights have been added, blend the lines with the fingertips and fade them to nothing at either end.

6. Powder the make-up.

7. Add a suitable hat and scarf and have the model squint as if trying to see more clearly. To judge the effectiveness of the make-up, squint back at it with eyes almost closed. This will give an idea of how it would look from a distance. Or, if the stage is available, view the face from a mid-audience position. Remember that no make-up is equally effective for all members of a large audience; those up close could do with less, those at the back could do with more.

★ The preceding make-ups have been described using cold-cream and greasepaint base. Pancake base requires no cold-cream, is faster to apply, and is readily removed with soap and water. This latter is the more popular with most people but students should experience both procedures.

Crepe Hair Additions

Nothing helps age a young man like adding a beard and moustache with sideburns and eyebrows to match. It sounds easy, but it takes practice. Tease out the crepe hair, cut it to shape, and glue it on.

Once again, a demonstration is necessary so that students actually see the process of teasing out the crepe hair to a light and even density, the application of the "spirit gum," the placing of the hair, the final trimming with scissors, etc.

Ommanney and Schanker discuss the process in *The Stage and the School*, pp. 479 - 496, but no description replaces a good demonstration. Detailed descriptions, sketches and pictures are contained in *Stage Make-up*, by Richard Corson, and in *Stage Make-up*, by Norman Buchman. The latter contains particularly fine photos and sketches done in series to show the progression as the make-up is applied. *Stage Crafts*, by Chris Hoggett, Note: pp. 243 - 263, deal well with make-up.

ACTOR AND THEATRE

Any solidly based theatre program will make sure that its graduates have some knowledge of how the theatre began and how it evolved to its present state. In particular, students of Acting 11 should know something of the growth of Canadian theatre.

Play Study

Chapters 10 and 11 of Ommanney and Schanker, *The Stage and the School*, provide a basis from which much of the material for units on the history of drama and Shakespearean drama can be drawn. The school and local libraries, films, filmstrips, and recordings are other important sources of information. This unit provides opportunities for a wide range of student projects.

Reading and discussing plays or seeing live productions and films based on the works of a variety of playwrights from several countries should form the basis for this section on Play Study. Numerous projects could be undertaken, as time permits. Here are some examples.

- ★ Oral or written reports could be done on plays and playwrights. Some schools feature a playwright of the week or month with reports on the life of the writer, displays of pictures about the author and his or her works, films or scenes from his or her plays, and perhaps even a celebration of the playwright's birthday.

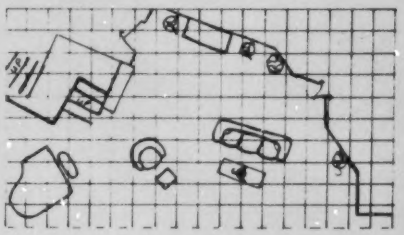
- ★ Reports on local theatre activities, theatres visited and productions seen could be written. These are not easy for students who live where there is no resident theatre company, or where touring groups do not visit. But exposure to good and varied theatre should be part of the course at the senior acting level. With careful planning, usually involving fund-raising drives, drama teachers in outlying areas can arrange for students to visit a larger centre to see at least one performance a year by a touring or resident company. Even in areas where theatre is available, usually only a handful of students will take the initiative and attend without encouragement by the drama teacher. A possibility in these areas is to organize outings on a regular basis. For very

keen students, season tickets are ideal; bought in advance and at a student reduction, they are an investment. On the other hand, the teacher may prefer to buy several such tickets, and sell them to different students for different productions.

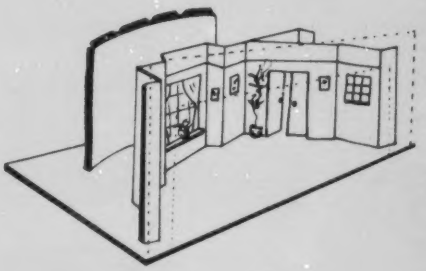
After all trips to the theatre, it is important to discuss the production.

★ Noon-hour theatre is a fine way to promote an interest in drama. It is not necessary to work on a scripted play lasting the duration of the lunch hour. Original and well-prepared improvisations are ideal for this type of theatre. Once a week or once a month is sufficient, depending on student readiness for such a project. Teachers should be reminded of the importance of delegating authority here, particularly regarding publicity.

The drama room or studio is a good place for noon-hour theatre presentation. It is completely under the control of the drama department, and the intimate size makes for good communication.



★ Studying plays, then designing sets and building models teaches students to translate abstract ideas into sketches and three-dimensional realities.



★ Costume designs, sketches, and even garments constructed for dolls provide intriguing activity for students with an artistic bent and some art or sewing experience.

★ Theatre scrapbooks might be used to collect newspaper articles, pictures, programs, magazine articles, etc.

★ Essays and reports could include such topics as:

- modern theatre owes much to the theatre of Ancient Greece;
- Commedia dell'Arte — one of the most exciting theatrical forms;
- *The Importance of Being Ernest* — the perfect comedy;
- the theatre and the Church — a continuing relationship;
- the theatre of Japan — Noh, Kabuki, Bunraku;
- my favorite actor/actress.

☆ Theatre is communication. Theatre teachers should expect quality work in forms of communication, including the written. No theatre student should be permitted to take a careless attitude toward the rules of spelling and good usage.

★ Brief scenes could be carefully prepared, and read or acted.

★ To get variety, try one of the following alternative types of performance.

Story Theatre is the presentation of a tale by costumed actors performing in pantomime while a narrator tells the story. An alternate method is to have the actors themselves narrate and/or speak dialogue for their own characters as they improvise the story.

Chamber Theatre is the presentation of a story by readers who do minimal acting from a relatively stationary position aided by a narrator who bridges gaps, adds comment, or sets the scenes. Material may be read or memorized. The narrator may work outside the "acting area" or move close to the character being related to at any given time. Performers may be costumed or not. Lighting, if any, should be simple.

Readers Theatre is a presentation where two or more interpreters, through oral reading, cause an audience to *experience* literature. The majority of the action is in the minds of the audience, sparked by the reality the readers create through voice. Readers play to the theatre, not to each other, so the appeal is aural with direct audience contact.

When necessary, characterization is added and narration used to link readings, for introductions, and so forth. Scripts are used and should be uniform in size and color.

Music and songs may be used for background, to set mood, add variety, link items, or mark the passage of time. Dress may be simple or formal, or costume; make-up is minimal.

Readers enter together and remain visible throughout. They work at lecterns arranged in a line, an arc, or in groups; or they sit and stand on an arrangement of stools of various heights; or, there may be an "acting area" for readers and a "sitting area" for those not currently involved — they move to and fro for entrances and exits in a manner befitting the mood of the scene. "Offstage" characters sit in a prearranged position and do not relate to others. When readers are "on stage," their circle of concentration is the full audience area; "off stage" it becomes a small circle around themselves. Readers involved in dialogue with other characters should focus on the wall at the rear of the audience, speaking as it were to the mirror-image of the character they are addressing. If six readers are involved, spaced a foot or two apart onstage, they imagine the mirror images to be six or eight feet apart so the movement as they speak to different characters is exaggerated.

Lighting may be general, area, or spot. Background may be a curtain cyc, scrim, or sky cloth with mood colors or projected symbols.

Preparation for Readers Theatre should include rehearsals:

- for full understanding and casting;
- to establish director's concept, discuss character relationships, etc.;
- "across the room" readings to develop relationships, emotional color, and variety;

- "on stage" readings with focus out front but retaining the sense of interrelationships as established "across the room;"
- practise of the group entrace and exit, and any movement required within the program;
- readings to polish interpretations and develop the required projection.

There are countless selections suitable for Readers Theatre presentation. They may be individual items: prose, poetry, dialogues, anecdotes, and songs related to a central theme and linked by subject, narrator, music, or all three. Seasons, special days, literary periods, particular authors, historical incidents, play scripts, librettos of musicals, all provide excellent subjects. Play scripts in which dialogue is more important than action adapt readily. If introductions or explanations are necessary, narration bridges the gap and may be delivered by a narrator or by one of the characters. Because there is little or no action, programs should not be too long. Selections may be grouped under a number headings. Here are some examples.

Themes — children's literature, ethnic cultures, democracy, love, peace, hate, war, humor, Canadian humor

Seasons — spring, summer, autumn, winter

Special Days — Christmas, Burns' Day, St. Valentine's, St. Patrick's, Easter, Thanksgiving, Remembrance Day

History — Boston Tea Party, French Revolution, Riel Rebellion Frontier Days, National Dream, World Wars I and II, American Civil War, Quebec Separation

Literature — the writings and attitudes prevailing in various literary periods — Ango-Saxon, Medieval, Elizabethan, 17th Century, 18th Century, Romantic, Victorian, Modern. The writings, biographies, life and times of particular authors — Shakespeare, Sheridan, Shaw, Longfellow, Poe, Melville, Whitman, Twain, Frost, Sandburg, W.O. Mitchell, Farley Mowatt, Pierre Burton, Norman Bethune — would be suitable selections

Play Scripts and Librettos of Musicals — Johnny Dunn, Time Out for Ginger, The Diary of Anne Frank, The Teahouse of the August Moon, The Glass Menagerie, Flowers for Algernon, A Midsummer Night's Dream, Lost in the Stars, Names and Nicknames, You're a Good Man Charlie Brown, and Gilbert and Sullivan librettos for *H.M.S. Pinafore, Pirates of Penzance, The Mikado, Iolanthe, Ruddgore, The Yeomen of the Guard,* and *The Gondoliers.*

Shakespeare — mature students who are accomplished readers might try selections from or abridged versions of plays like *A Midsummer Night's Dream, Twelfth Night, Romeo and Juliet, Hamlet, Julius Ceasar, Macbeth;* or they might try selections from the plays within a program about the life and times of Elizabethan England. This could be done effectively for Literature 12 classes.

Canadian Theatre

Projects or reports of the following variety could increase the student's knowledge of developments in Canadian theatre.

★ The beginning of Canadian theatre is a good place to start, using the following:

- the "Little Theatre" movement;
- the Dominion Drama Festival.

★ National accomplishments such as the following are also worth studying and reporting on:

- the Stratford Ontario Festival (Tom Brooks, Tyrone Guthrie and the Tent theatre — its growth to international recognition);
- the National Theatre School;
- the National Arts Centre, the Shaw Festival, the Charlottetown Festival, the Banff Festival, etc.

★ It might be interesting to have reports done on several successful Canadian actors. Here are some examples of such actors.

Raymond Burr	William Hutt
Douglas Campbell	Frances Hyland
Colleen Dewhurst	Kate Reid
Bruno Gerussi	Gordon Pinsent
Robert Goulet	Chistopher Plummer
Roma Hearn	

★ Students could report on the development of Regional Theatres such as:

- the Playhouse Company, Vancouver;
- the Citadel, Edmonton;
- the Manitoba Theatre Centre, Winnipeg;
- Le Theatre de Nouveau Monde, Montreal;
- Neptune Theatre, Halifax.

★ British Columbia Theatre offers a variety of report options on the professional, amateur, and educational levels.

(a) *Professional*

Vancouver: The Playhouse Company
The Arts Club
City Stage
West Coast Actors
The New Play Centre
Carousel Theatre

Victoria: The Bastion Company
The McPherson Playhouse

Barkerville (summer company)

Fort Steele (summer company)

(b) *Amateur* (community theatre)

Various community groups.

Special Events: The B.C. Drama Festival
local festivals

(c) *Educational*

Vanccuver: Frederick Wood Theatre (UBC)

Studio 58, Vancouver City College

The Playhouse Theatre School

Victoria: The Phoenix Theatre (U. of Victoria)

Special Events: The High Schools Theatre Conference

local festivals

Vancouver International Festival for Young People

American Theatre

American Theatre is dealt with very effectively in Ommaney and Schanker, *The Stage and the School*, pp. 332 - 339. The discussion covers early American Theatre, Regional and Repertory Theatres, University Theatre, etc. Teachers could review this material to locate report topics.

★ In addition, teachers might have students research and deliver reports on "The Mystique of Broadway;" or on the following American playwrights.

Edward Albee

William Inge

Arthur Miller

Eugene O'Neill

Tenessee Williams

★ Reports might be written and perhaps films shown to acquaint students with the work of the following American actors.

Ethel Barrymore

John Barrymore

Lionel Barrymore

Marlon Brando

Gary Cooper

Katherine Cornell

Henry Fonda

Jane Fonda

Lynn Fontanne

Lillian Gish

Katherine Hepburn

Alfred Lunt

Spencer Tracy

European Theatre

The development of theatre in Europe tells a long and varied tale, well beyond the scope of Acting 11. Students should be aware from this book's unit on the Actor and Theatre of at least the outline of drama periods from Greek to modern. Also, they should begin recognizing the names and significance of the role played by some of the more recent theatre personalities. A brief history is included in Ommanney and Schanker, *The Stage and the School*, pp. 294 - 320, from which outline material can be taken.

★ Students could prepare brief oral reports on famous actors and actresses. Here are examples.

Sarah Bernhardt
Eleonora Duse
Ellen Terry
Fanny Kemble
Mrs. Siddons
Charlie Chaplin
Marie Lloyd
Sir Laurence Olivier
Sir John Gielgud
Sir Alec Guiness
Sir Ralph Richardson
Dame Edith Evans
Dame Peggy Ashcroft
The Redgrave family

★ Brief stories of the following historical theatres and theatre companies would be interesting.

Drury Lane
The Haymarket
The Comedie-Francaise
The Old Vic
The Royal Shakespeare Company
The National Theatre Complex
The Shakespeare Memorial Theatre, Stratford-on-Avon
The Mermaid Theatre
The Royal Court
The Abbey Theatre, Dublin

★ Oral reports or written projects could help acquaint students with the work of the following personalities.

Directors

Max Reinhardt
Peter Brook
Jean-Louis Barrault
Joan Littlewood
Tyrone Guthrie

Designers

Edward Gordon Craig
Meyerhold
Cecil Beaton
Josef Svoboda

Playwrights

Garcia Lorca
Luigi Pirandello
W.B. Yeats
Sean O'Casey
J.M Synge
Harold Pinter
Alan Ayckbourne
Noel Coward
Bertolt Brecht

References

Books

The following books are useful references and source books for ideas about teaching drama. The first four are of particular value to teachers of Acting 11.

Ommanney, Katherine Anne, and Schanker, Harry. *The Stage and the School.* 4th edition. New York: McGraw-Hill Book Co., 1972. (1221 Avenue of the Americas, N.Y. 10020)

This is still the best high school text for the study of Theatre. It was first published in 1932 but has been updated through several highly successful editions. The book is divided into four parts: Understanding the Drama, Interpreting the Drama, Appreciating the Drama, and Producing the Drama.

Olfson, Lewy (ed.) *50 Great Scenes.* New York: Bantam Books, 1970. (666 Fifth Ave., N.Y. 10019)

This is a collection of scenes suitable for class presentation covering a variety of types and periods.

Coger, Leslie and White, Melvin. *Readers Theatre Handbook, Revised Edition.* Glenview Ill.: Scott, Foresman and Co., 1967. (1900 East Lake Ave., Glenview, Ill. 60025)

This book describes the concept of Readers Theatre and details the processes used in developing Readers Theatre presentations. It describes how a number of successful programs were done and includes a dozen sample scripts.

Spolin, Viola. *Improvisation for the Theatre.* Evanston Ill.: Northern University Press, 1963, 1970. (1735 Benson Ave., Evanston, Ill.)

This is the definitive source of games and exercises for the development of young actors.

Allensworth, Carl, Allensworth, Dorothy, and Rawson, Clayton, *The Complete Play Production Handbook*. New York: Thomas Y. Crowell Company, 1973. (666 Fifth Avenue, New York, 10019)

This book provides a helpful, overall look at the many activities involved in producing a play.

Barton, Robert, Booth, David, Buckles, Agnes and Moore, William. *Nobody in the Cast*. Don Mills, Ontario: Longman Canada Ltd., 1969. (55 Barber Greene Rd., Don Mills, Ontario, M3C 2A1)

This contains excellent material for the personal development of the actor.

Boleslavski, Richard. *Acting, the First Six Lessons*. Don Mills, Ontario: Burns and MacEachern Ltd., 1949. (62 Railside Rd., Suite 3, Don Mills, Ontario, M3A 1A6)

An entertaining and helpful glimpse at the essence of acting, it deals with concentration, memory of emotion, dramatic action, characterization, observation, and rhythm.

Buchman, Norman. *Stage Make-up*. New York: Watson-Gupthill, 1971. (1 Astor Plaza, 1515 Broadway, New York, N.Y., 10036)

This is a very appealing book covering all phases of stage make-up, with graphic illustrations explaining step-by-step procedures.

Corson, Richard, *Stage Make-up*. 6th edition. Scarborough, Ontario: Prentice Hall of Canada, Ltd., 1981. (1870 Birchmont Rd., Scarborough, Ontario, M1P 2J7)

One of the best-known books in the field. This is a thorough discussion with excellent illustrations, including recent developments.

Hoggett, Chris. *Stage Crafts*. London, England: Adam and Charles Black, 1975[c], 1978. (4, 5, and 6 Soho Square, London England, W1V 6AD)

This is an excellent book on all theatre crafts. Of particular interest to actors is the section on make-up and masks.

King, Nancy. *Giving Form to Feeling.* Agincourt, Ontario: Gage Publishing Ltd., 1975. (164 Commander Boulevard, Agincourt, Ontario, V1S 3C7)

This is a concise and imaginative discussion of movement, including numerous exercises and games.

King, Nancy. *Theatre Movement, The Actor and His Space.* Agincourt, Ontario: Gage Publishing Ltd., 1971.

This book stresses movement for theatre and provides easily understood activities.

McGaw, Charles. *Acting is Believing.* 4th edition. New York: Rinehart and Company, 1980.

This book approaches acting through a study of the actor, the actor and the play, the actor and the production. It contains many concepts, suggestions, and exercises.

McVicar, Wes. *Clown Act Omnibus.* Downers Grove, Ill.: Contemporary Drama Service, 1960. (Box 457, 1529 Brook Drive, Downers Grove, Illinois 60515)

As the word omnibus suggests, this book contains myriad suggestions for clown acts and mime activities.

Sheppard, Richmond. *Mime: The Technique of Silence.* New York: Drama Book Specialists, 1979. (150 West 52 Street, New York, 10019)

This is a very helpful book dealing with the technical basics of mime such as the walk, handling a rope, and climbing a ladder. Descriptions are accompanied by simple sketches that even a beginner can follow.

Spotlight on Drama, Toronto, Ontario: Writers Development Trust, 1981. (24 Ryerson Ave., Toronto, Ontario, M5T 2P5)

This book is a valuable "teaching and resource guide to Canadian plays," published in 1981. It is arranged in groupings, such as

Contemporary, Historical, Humor, Family, Social Issues — with lists of readings and suggestions for classroom activities and discussions.

Stokes, Edith. *Word Pictures as Stimulus for Creative Dance.* London WC, England: MacDonald and Evans, 1970. (8 John Street, London WC, England)

This is a collection of short, imaginative poems, which will provide a lively spark for creative mime, movement, and dance activities.

Wagner, Betty Jane. *Dorothy Heathcote Drama as a Learning Medium.* Washington, D.C.: National Education Association, 1976.

A first-rate introduction to the work of Dorothy Heathcote, thoroughly explaining most of her methods.

Magazines

Performing Arts in Canada
Box 517 Station F
Toronto, Ontario
M4Y 1T4

Readers Theatre Newsletter
P.O. Box 15847
San Diego
California 92115

Theatre B.C.
572 Beatty Street
Vancouver, B.C.
V6B 2L3

Theatre Crafts
Circulation Department
Kodak Press
33 East Minor Street
Emmauf, Penn. 18049

Publishing Houses — Plays

Bakers Plays

100 Chauncey
Boston, Massachusetts
02111

Dramatists Play Service, Inc.

440 Park Avenue South
New York, N.Y. 10016

Samuel French (Canada) Ltd.

80 Richmond Street, East
Toronto, Ontario
M5C 1P1

Dramatic Publishing Co., The

4150 North Milwaukee Avenue
Chicago, Illinois
60641

Playwrights Co-op.,

344 Dupont Street
Toronto, Ontario
M5R 1V9

Publishing Houses — Musicals

Century Music Publishing Co., Inc.

263 Veterans Boulevard
Carlstadt, New Jersey 07072

Rodgers and Hammerstein Library

598 Madison Avenue
New York, N.Y. 10022

Music Theatre International

119 West 57th Street
New York, N.Y. 10019

Tams-Witmark Music Library

757 3rd Avenue
New York, N.Y. 10017

Theatrical Suppliers — Make-up and Costumes

Act I (make-up and accessories only)

611 Robson Street
Vancouver, B.C.
V6B 2C1
Telephone: 687-0737

Dunbar Costume Rentals

5636 Dunbar Street
Vancouver, B.C.
V6N 1W7
Telephone: 263-9011

Mallabar (Toronto)

14 McCaul Street
Toronto, Ontario
M5T 1V6

Watts and Company Limited (costumes only)

217 West 6th Avenue
Vancouver, B.C.
V5Y 1K7
Telephone: 876-5611

Dance Shop, The

926 West Broadway
Vancouver, B.C.
V5Z 1K7
Telephone: 733-6116 or 738-3613

Mallabar (Winnipeg)

375 Hargreave Street
Winnipeg, Manitoba
R3B 2K2

Theatre Books Ltd.

659 Yonge Street
Toronto, Ontario
M4Y 1Z9

Additional Resources

Classroom Control

The success of the drama class depends on its atmosphere. This in turn is dependant on the type of student who enrols. The drama teacher would prefer to have budding Oliviers or Hepburns; but this isn't always the case. Problem students do enrol in drama. Although compromise is necessary, the Acting teacher should be quick to solicit the aid of a counsellor if a "class-wrecker" appears at any time.

It is important to explain the activities, goals, and outcomes of drama to administrators and counsellors. Once they realize that drama is neither a "Mickey-Mouse" course nor a factory for manufacturing Christmas concerts, the chance for enroling appropriate students increases.

The best insurance for appropriate enrolment is the students themselves. If students are aware of the purposes of games and exercises, and if enjoyment is accompanied by rigorous application to the topics of the course, they will explain the course effectively to parents and peers.

Drama is fun. Drama is informal. But, drama has a special discipline of its own. Students should develop their ability to listen attentively to instructions and to concentrate on the task at hand.

Here are some ways in which teachers can help students develop these abilities.

- Make concentration a major topic in the early weeks of the course. The quiet intensity of students working on a concentration exercise — bearing down with all their senses and imagination — helps to create a businesslike atmosphere.

- Give to every lesson and exercise, a sense of purpose. In addition to understanding the ultimate goals of the course, every student in the class should know why each particular game or exercise is being used.

- At the start of the year, it is important that control be established and that students know that, on a given signal, they must stop whatever they are doing and turn their attention to the teacher. This signal may be a word such as *freeze*, the clang of a cymbal, a short blast on a whistle, or a gesture such as a raised arm. Drama classes are usually active and noisy. Catching the students' attention can be difficult without such a control.

- At the end of the drama class, give students a chance to "wind down." After much creative activity, they may have difficulty making the transition back to the more formal atmosphere of the regular classroom. This is not necessary after every lesson, but often a few minutes' quiet concentration helps not only the students but also the teachers who will receive them next.

- A question sometimes arising in the drama class is, "Who is going to work with whom?" It's so easy for the teacher to say as you point at groups, "You four work together, and you four over there together, and you four . . . ." Too often this results in little groups of friends with great esprit de corps who mightily applaud the work of each other and reject that of the rest of the class. Some groups or individuals will soon feel that they are "rejects." Teachers can help prevent this by insisting on personally selecting the groups on almost all occasions. If there are twenty-five students in the class, have them count off in fives. Have "all the one's meet here, two's in that corner . . . etc." In this way cliques are broken up and isolates are automatically members of a group.

- Another technique to overcome this problem is to ask students to mill about the room briskly with their eyes on their feet. If other pairs of feet appear in their line of vision, they must turn sharply to avoid them. Have students freeze at a given signal, and then ask them to form pairs by moving to the person nearest them. Any student without a partner should join the nearest pair. These students are often referred to as "leftovers," which is rather discouraging; referring to them as "orphans" might encourage the other students to accept them more readily.

- The same problems can arise in group-work. Ensure that all students get the chance to work with one another during the year. If groups are formed by the teacher in a businesslike fashion, students will accept the procedure. Very occasionally students might be allowed to form their own groups.

- Another method of grouping is to have students write their name on slips of paper, which are collected and put into a box. After mixing up the names, select four (or however many students are required for each group) at random. Everyone must accept this selection.

Sample Lesson 1

Time Allotment: One Hour

The purpose of this lesson is to heighten students' attention to detail and timing. It also draws attention to the advantages of very simple plot something students tend to overlook when preparing improvs. Other areas covered in this lesson are Mime, Teamwork, and Concentration.

The warm-up is a necessary part of this lesson. It is important that the students start off at a brisk pace and use their resulting energy in the scenarios that follow.

★ Have students warm up vigorously by following these steps.

1. Jump up and down twenty times with leaps that are very small at first, and gradually increased in size.

2. Move the body forward, bending from the waist with knees slightly bent, and bounce gently ten times with the fingers reaching toward the floor on every downward movement. The neck should be relaxed.

3. Bend the knees slightly; then, to a count of ten, come up to a standing position gradually, straightening knees on the way up. Straighten the neck at the last count.

4. Kick as high as possible, five times with each leg.

5. Stretch the arms as high as possible and drop them. Repeat five times. Repeat the above sequence three times.

★ Have students do the following actions very quickly.

1. Walk several paces forward. Look to the left and right as if about to cross a street, and then walk several more paces forward.

2. Walk a few paces to a ringing 'phone.' Lift up the receiver and listen. Register looks of surprise, horror, and anger. Slam the 'phone' down.

3. Sit on a chair. It is not comfortable. Stand, plump up the cushions, and sit down again. It still is not comfortable, so plump up the seat. Sit down again and find no improvement. Plump up the cushions and the seat, and sit down. This time the seat is comfortable.

★ Discuss with the class the silent movies of the 20's. If possible, obtain a copy of a 20's movie to show the class. Discuss the speed at which these films are run, how they seemed jerky, how movements are exaggerated, and how a caption is often flashed on the screen with dialogue or with comments about the action.

★ Divide the class into groups of three or four. The object of this exercise is for each group to produce a short scenario that resembles an old silent movie. Each group is given five, large, blank option cards upon which to write down key phrases or dialogue with a felt pen. Any person in the performing group may hold up a caption card at the appropriate moment for approximately five seconds, during which time the

onstage action freezes. It is important to work out who is going to present which card and to place the card in a convenient place so that it can be easily picked up and displayed.

The students must work out slowly and carefully what to do in each scene. Only when all the details are correct may they start to speed up the action. The exercise will be successful only if students pay attention to detail. Because the action must move at an hysterical pace, there is a tendency for facial expressions and mannerisms to be lost. Have each group present its scene to the rest of the class. A discussion should follow.

The first of five examples of suitable scenarios is presented in detail in order to give an idea of how each movement must be full and action-packed to be effective. The other examples are only outlined, but if the first scene is read to the students as an example, they will know what is required and will be able to supply their own detail for example, they will know what is required and will be able to supply their own detail for examples 2, 3, 4, and 5.

Example 1

A vain and flirtatious young woman is preening herself while waiting for her beau, who has been invited to tea. The maid is arranging the roses and straightening the cushions while constantly being asked to check at the lace-curtained window to see if the young man has arrived.

Caption: "See if he's here yet, Hortense."

(Eventually he does come, and the two greet each other enthusiastically.)

Caption: "Darling!"

(They settle down to have tea, which the maid has brought in. The beau has brought a present, a diamond necklace. The young woman tries it on and preens again. At this point the maid reenters, presenting a card on a silver salver.)

Caption: "Raymond La Roche pays his respects."

(Horror! It is the young woman's other beau. Before she can right the situatic ı, Raymond La Roche enters, gift in hand. He sizes up the situation. The woman tries to be coy and flirtatious with both men, while throwing filthy looks at the maid who has inadvertantly let Raymond in. The two men start arguing.)

Caption: "You dog!"

(They start to fight and rush out of the room, fists flying. The young woman dismisses the maid in a fit of fury and sits down to sulk. Suddenly she notices the second gift lying on the table, and opening it, finds a diamond bracelet to match her necklace.)

Caption: "Oh! More lovely diamonds!"

(It has been worth it after all, and she returns to the mirror to resume her preening.)

Example 2

A lady goes into the butcher's shop with a deceptively sweet, but actually wicked, little dog. (A student takes the part of the dog.) The butcher is very busy chopping and wrapping meat and does

not notice the dog making a nice meal of the meat displayed in the window. When the butcher does discover the dog's deviltry, he gets very angry, but the dog bites him on the leg and makes off with a chicken. The butcher gives chase, and the lady leaves the shop with free meat.

Example 3

A fussy mother takes her daughter to a dressmaker's for a wedding-gown fitting. The dressmaker's patience is sorely tried by the mother who demands one thing and by the daughter who demands another. In the end, the dressmaker becomes so harassed that he or she inadvertently sticks pins into the daughter, who leaves in a huff followed by her irate mother.

Example 4

A couple and their child go to a restaurant for lunch. The waiter/waitress tries hard to please the family but is new at the job. The child is particularly obnoxious. Calamity after calamity strikes, and eventually the family leaves.

Example 5

Three decorators have come to paint and wallpaper a home. One is very experienced and impatient, one tries hard but bungles everything, and the third is rather stupid. The lady of the house leaves them alone after showing them what she wants done, but whenever she comes in to bring tea or lunch, she witnesses some dreadful mishap, which the decorators try to make appear as routine as possible. In the end, having made a dreadful mess of everything, they escape out of the window so as not to have to face the lady.

The lesson ends with a discussion of the scenarios developed.

Sample Lesson 2

Time Allotment: One Hour

The purpose of this lesson is to show students why some improvs work better than others. The usual reason why some improvs are tedious is because there is no definite story-line and no advancement of plot. The following lesson will draw students' attention to the need for an improv that moves quickly from one point to the next. Two examples of improvs are outlined in this lesson's exercise.

★ Ask students to describe some of the exercises they use to warm up. Suggestions might include: head rolls, leg kicks, toe touching, the Rag Doll, arm stretches, finger flexes, ankle and wrist flexes, rotations from the waist, shoulder rotations, shoulder lifts, jumps, and jogging. Tell students that they may choose any warm-up activity they like. When the word "advance" is called, they may move on to a different exercise. When the word "stay" is called, students must remain working at the same exercise. Work this way for about five minutes.

★ Place students in groups of four and have one group enter the playing area, ready to improvise a scene. If the group members have difficulty coming up with a topic, the teacher should help them.

The improvisation should be given time to get started before the teacher calls either "stay" or "advance." If "stay" is called, conversation may not move forward; it must remain static. If "advance" is called, new ideas and turns in the plot must be introduced.

Example 1

The scene centres around a family excitedly awaiting the return of son and daughter-in-law from a honeymoon in Madagascar.

Stay "Oh what fun it's going to be to hear all about their trip!"

"I bet they'll be tanned."

"Here they come now — walking up the road."

Stay "Yes, it's them okay."

"Walking up the road, all tanned."

"It's sure taking them a long time to get here."

"It's a long walk up the road."

Advance "Here they are."

"Great to see you kids!"

"Did you have a good time?"

"No! It was absolutely dreadful."

"What happened?"

"John and I are getting a divorce."

"What ...????"

Stay "No, we just don't get on."

"Not at all."

"Couldn't stand each other."

"Made a dreadful mistake."

Advance "Sally chased after all the waiters in the hotel."

"I did not! But you insisted on bringing your stupid briefcase with you."

Stay "My briefcase?"

"Yes — stuffed with books and papers."

"My briefcase is always stuffed with papers and books."

"It certainly is."

"Yes, it is."

This procedure can be continued. The teacher should say "stay" and "advance" quietly so that focus will remain on the improv and students will gradually see the need for the continuous development of the story. With all improvs, physical action within the scene must be motivated. The main concern here, however, is not with physical action but with the plot advancement.

When each group has taken part in the exercise, have them take another turn. This time the gap between the calling of "stay" and "advance" should be shortened, until eventually the teacher may call one or the other at the end of every character's line.

Example 2

"Good morning sir."

"Never mind this good morning rubbish! Give me a can of peach jam and be done with it."

Stay "Peach jam, you say?"

"That's what I said."

Advance "Why don't you try blackberry jelly?"

"You tried to poison me with it last week, that's why."

"I'll call the police if you make any more accusations of that sort."

Stay "You'll call the police will you?"

Advance "And then you'll be up for manslaughter as well!"

"How did you know I did away with Mavis?" and so on.

At first the improv may be slow as students consider how to hold or advance a scene, but with practice, the concept will become easier.

A discussion should take place at the end of every class, and referral to this exercise will be very helpful at times when later improvs hit an occasional slump.

Evaluation

Although some theatre teachers regret that marks must be given in creativity-oriented courses, the need for evaluation definitely exists. Report cards and transcripts require letter grades, and some students require incentives. Furthermore, there is a tendency for students and parents to think less of any course that does not produce specific numerical results.

The fact that most evaluations for acting class activities are subjective in nature makes it difficult for teacher and student to feel satisfied that all marks are totally accurate and fair. An evaluation system that uses a large number of small marks given for a wide variety of activities minimizes the chance of discrepancy and gives students the opportunity to balance strengths against weaknesses.

Both teacher and students will be more satisfied if criteria for each assignment are drawn up and explained beforehand and if evaluations are discussed afterward.

The Evaluation sections of *Encore* and *On Stage* contain practical advice that may be of assistance in determining criteria.

An additional technique to consider is student self-evaluation. If the teacher discusses the subject fully with the class, establishing criteria, warning them of the dangers of false modesty or conceit, etc., quite good results can ensue. If the teacher strongly disagrees with a student's self-evaluation of an exercise, he or she should find time to discuss it privately with the student. Students do complain when asked to evaluate their own work, but they get better at it with practice and begin to realize that self-evaluation helps them to grow more.

Here is a sample list of marks from an Acting 11 class. This is not put forth as a perfect plan but as one workable method.

• a written character study	10
• memorization check	10
• scene presentation — a combination of teacher and student evaluation	50
• a written play review	15
• two brief vocal presentations (not memorized)	20
• a quiz on vocabulary	15
• one mime (specific criteria pre-announced)	20
• two improvs (specific criteria pre-announced)	30
• participation (day-to-day class work plus attendance)	30
	200

Specialized Speech Problems

The following chart will help teachers identify the cause(s) and cure(s) for specialized speech problems.

Problem	*Cause*	*Cure*
mumbling	poor lip movement	exercises to flex and develop the lip muscles and exaggerate their movement
slurring and drawling	lazy tongue	exercises to move the tongue freely in all directions in order to strengthen the tongue
rigid, hard speech	tense jaw	exercises to loosen the jaw by moving it in all directions; purposely exaggerate jaw movement in all speech until it becomes natural
lisping	wrong sound used; *th* for *s* and *w* for *r*	analyze, then drill the tongue and lip action and placement for each of the four sounds; learn to listen carefully to differentiate between them, then learn to use them correctly
breathiness	excess air	exercises to develop stronger restraint and control of exhalation so that a minimum of air is used to create each sound
glottal shock	throat tension causing muscle spasm	exercises to relax the throat: jaw movement, flexing of soft palate, yawning action

Problem	*Cause*	*Cure*
harshness	throat tension	relax throat as above
nasality	speaking, at least partially, with air coming through the nose because the tongue lies high in the mouth	exercises in breathing through the mouth only, with tongue not bunched high at the back
monotony	lack of pitch variety, tone color, pace, change, and expression of emotion	all exercises suggested for pitch, tone, etc. in the Speech section will help

★ A number of exercises and suggestions for recognizing and curing these problems are included in *Nobody in the Cast,* pp. 113-119. Exercises outlined in the Speech section of this book will help also.

The Heathcote System

Some teachers have seen films about Dorothy Heathcote; some have taken instructions from her. Her system, based on role playing, is exciting and rewarding. The teacher, sometimes in "role" and sometimes as teacher, leads the class in dramatic experiences that have as ultimate goals greater insight into human experiences and relationships. However, there are two reservations to be noted.

1. The teacher must have enough teaching experience to feel secure in attempting this challenging approach.

2. The Heathcote system has great value in elementary school and for secondary subject areas such as Social Studies, English, and Guidance. It has even been used successfully for Science, Mathematics, and Special Education classes. In secondary school Theatre classes, however, the system has limited uses. It would be a fine introduction to a unit on a particular period in theatre history. Students who had spent a class or two depicting the lives of Elizabethans, for example, might discover much about how these people dressed and how this influenced movement; how various classes of society related to one another and how this influenced the way they spoke. Such insight would remain with them long after more traditionally taught material would fade away.

Teachers interested in trying this method would be well advised to take a practical workshop on the subject, but considerable information can be gained through close reading of B.J. Wagner's *Drama As A Learning Medium*, and Gavin Bolton's *Towards a Theory of Drama in Education*.

Bring Professionals into the Acting Classroom

From time to time, drama teachers may wish to bring resource people into classes to conduct workshops. These people may be teachers from other districts who have a special interest in a particular aspect of theatre, or they may be professional actors or actresses who give workshops to supplement their incomes. The following organizations can give the drama teacher the names of people available for workshops.

Association of British Columbia Drama Educators (ABCDE)
c/o B.C.T.F.
2235 Burrard Street
Vancouver, B.C.
V6J 3H9

Axis Mime Theatre
2801 Hemlock Street
Vancouver, B.C.
V6H 2V8

Canadian Actors' Equity Association
111 Dunsmuir Street
Vancouver, B.C.
V6B 1W5

Carousel Theatre
1512 Anderson Street
Vancouver, B.C.
V6H 3R6

Green Thumb Children's Theatre
572 Beatty Street
Vancouver, B.C.
V6B 2L3

New Play Centre
1518 Anderson Street
Vancouver, B.C.

Kaleidoscope Theatre Productions
1316 Government Street
Victoria, B.C.
V8W 1Y8

Vancouver Playhouse
575 Beatty Street
Vancouver, B.C.
V6B 2L7

Westcoast Actors
1386 Cartwright Street
Vancouver, B.C.
V6H 3H9

Suggested Music for Acting Warm-ups

The best type of music for a warm-up session is lively, with a definite beat. As trends are constantly changing, the best source of inspiration for suitable music is the students, and a good deal of material can be gathered by having the students pool their resources. Taped music is preferable to records, which need frequent changing. Making a fresh tape can be a weekly or monthly task that can be delegated to a student, or to groups of students. It is important that the tape be changed frequently. Music that is repeated ad infinitum will make the warm-up session dull and repetitive.

The following list of suggested music for a warm-up session is in no way complete, but it gives a cross-section of music for varying tastes. Included are a few suggestions for relaxation and movement projects.

The Band, *The Band*

1. Rag Mamma Rag
2. Up on Cripple Creek
3. Look Out Cleveland

The Band, *The Best of the Band*

1. The Shape I'm In
2. Life Is a Carnival
3. Don't Do It

Pink Floyd, *The Dark Side of the Moon*

1. Money
2. Us and Them (Relaxing)

Side one of this album contains a mixture of relaxing music and sounds that could be used in a Movement class project. Many Pink Floyd albums have such qualities.

Chilliwack, *Dreams, Dreams, Dreams*

1. Something Better
2. Fly by Night
3. California Girl

Gerry Rafferty, *Night Owl*

1. Get It Right Next Time
2. The Tourist

The Eagles, *Hotel California*

Life in the Fast Lane

Jean Michel Jarr, *Equinoxe*

The whole album, which contains synthesized music, is suitable for warm-ups and relaxation; his *Oxygen* album, is also useful.

Supertramp, *Breakfast in America*

1. The Logical Song
2. Goodbye Stranger
3. Breakfast in America
4. Take the Long Way Home

Bob Dylan, *Slow Train Coming*

1. Gotta Serve Somebody
2. Precious Angel
3. Slow Train
4. When You Gonna Wake Up
5. Man Gave Names to All the Animals

Electric Light Orchestra, *Discovery*

1. Shine a Little Love
2. Confusion
3. The Diary of Horace Wimp
4. Last Train to London
5. On the Run
6. Bring Me Down

Paul Horn, *Inside*

This album of music recorded inside the Taj Mahal is ideal for relaxing.

Chuck Mangione, *Feels So Good*

This album contains a mixture of lively and relaxing music.

Buddy Holly/The Crickets, *20 Golden Greats*

Most of this album is suitable for warm-ups.

Little River Band, *Diamantine Cocktail*

1. Help Is on Its Way
2. Happy Anniversary
3. The Inner Light

Tom Petty and the Heartbreakers, *Dam the Torpedoes*

1. Don't Do Me Like That
2. What Are You Doin' in My Life?
3. Even the Losers
4. Shadow of a Doubt
5. Century City

Pablo Cruise, *Worlds Away*

1. Worlds Away
2. Love Will Find a Way
3. Family Man
4. You're Out to Lose
5. I Go to Rio

Earth, Wind and Fire, *Spirit*

1. Getaway
2. On Your Face
3. Saturday Night
4. Departure

Dire Straights, *Dire Straights*

1. Down to the Waterline
2. Water of Love
3. Setting Me Up
4. Six Blade Knife
5. Southbound Again
6. Sultans of Swing
7. In the Gallery
8. Lions

The Cars, The Cars

1. My Best Friend's Girl
2. Just What I Needed
3. Don't Cha Stop
4. You're All I've Got Tonight

Trooper, *Thick As Thieves*

1. Say Goodnight
2. Gambler
3. Raise a Little Hell
4. Live for the Moon
5. No Fun Being Alone
6. Drivin' Crazy

Simon and Garfunkel, *Sounds of Silence*

1. Kathy's Song
2. April Come She Will

Both are good for relaxing.

Peter Tosh, *Bush Doctor* (Reggae)

All the tracks on this album, except "Creation" are ideal for warm-ups.

Devo, *Are We Not Men*

Any track is good for a warm-up.

Janis Joplin, *Pearl*

1. Move Over
2. Half Moon
3. Buried Alive in the Blues
4. Me and Bobby McGee

Carol King, *Tapestry*

1. I Feel the Earth Move
2. Smackwater Jack

Bette Midler, *Bette Midler*

1. Breaking Up Somebody's Home
2. Lullaby of Broadway
3. In the Wood
4. Twisted

Paul Simon, *There Goes Rhymin' Simon*

1. Kodachrome
2. Loves Me Like a Rock

John Klemmer, *Living and Loving*

The whole album of saxaphone music is ideal for relaxing

Captain and Tenille, *Come in from the Rain*

1. Come in from the Rain (relaxing)
2. Let Mama Know
3. Can't Stop Dancin'
4. Don't Be Scared (relaxing)
5. Ka Ding Dong
6. We Never Really Say Goodbye

Taj Mahal, *Recycling the Blues and Other Related Stuff*

1. Cakewalk into Town
2. Texas Woman Blues
3. Bound to Love Me Some
4. Ricochet
5. Corrina

2001, A Space Oddyssey (Soundtrack)

Atmospheres. This track contains strange evocative sounds suitable for a movement project.

The Rolling Stones, *Get Yer Ya-Ya's Out*

1. Jumpin' Jack Flash
2. Carol
3. Midnight Rambler
4. Sympathy for the Devil
5. Live with Me
6. Little Queenie
7. Streetfighting Man

Jackson Browne, *Running on Empty*

1. Running on Empty
2. You Love the Thunder
3. Nothing But Time

Sky

This album contains a variet of music by different artist including synthesized sound and is suitable for warm-up relaxation, and movemer projects.

Kenneth Gaburo, *Music for Voice Instruments and Electronic Sounds*

The whole album is a mixtur of unusual sounds ideal for movement project.

Other artists worth considering are as follows: Ike and Tina Turner, The Who, Rod Stewart, Elton John, James Brown, The Beatles, Joe Cocker, The Pointer Sisters, The Allman Brothers, any Tamla Motown label artists, Fleetwood Mac, Wings, The Steve Miller Band, Christopher Cross.

☆ See also, "Suggested Record List for Movement, Moods, and Backgrounds," *On Stage*, Drama 10 Guide/Resource book, pp. 81-84.

Mask Making

Mask making is easy, fun, and materials are cheap. Here is a list of equipment and a detailed, step-by-step method of mask making.

Equipment

The following equipment is easily obtained:

- newspaper;
- cheap, white paper such as newsprint;
- Metalyn wallpaper paste (powder form);
- Rhaplex AC 33;
- one large, plastic basin or mixing bowl;
- water;
- one mixing bowl per student;
- one kilogram of plasticine per student;
- two large squares approximately 45 cm by 45 cm (18" by 18") saran wrap per student;
- several measuring tapes, slips of paper, pencils and pieces of string;
- poster paints, palettes, brushes;
- varnish.

Method

Follow this step-by-step method of mask making.

1. Spread newspaper over the working area. Warn students that mask making can get messy, and that they should wear old clothes or bring a work shirt.

2. The mould, on which the mask is to be built, must be a replica of the student's own face so measurements should be as exact as possible. Students should help by measuring each other's face. They should write down the following measurements:
   - the width of the face from hairline to hairline at the temples;
   - the width of the face from the angle of the jawbone to the corresponding angle on the far side;
   - the length of the face from the hairline at the top of the forehead to the tip of the chin.

3. Mix the paste as directed on the package. It is a clear liquid that dries overnight. A small quantity of Rhaplex AC 33 added to the paste gives extra strength to the mask.

4. Students should place their mixing bowls upside down on the work space and cover them with a piece of saran wrap. This facilitates removal of the plasticine.

5. Work the plasticine until it is soft and malleable. Work half of it into a thick pancake and place it on the saran-wrap-covered bowl. The bowl,acts as a base for the mould, otherwise two or three kilos of plasticine would be required.

6. Shape the plasticine so that the basic measurements accurately match those taken from the face.

7. With the other half of the plasticine, mould the features into the face. The object of the exercise is to create a self-portrait, and students should use pieces of string as a guide to the length of the nose, width of eyes, mouth, etc., making sure that all these features bulge outwards.

8. Cover the mask carefully and tightly with the second piece of saran wrap. This will ease the removal of the mask from the mould. Make sure the saran wrap goes into every contour and crevice of the mask face.

9. Tear the newspaper into approximately 2.54 cm x 2.54 cm (1" x 1") strips. All edges should be torn. This makes blending them together easier and eliminates the ridges that a cut edge would show. The strips should be dipped into and lightly coated with the paste and then placed alternately across the width and down the length of the mould, starting at the centre. This "weaving" effect makes the mask strong. It is very important to spread the strips evenly over the mask, taking care to mould them firmly into all areas, smoothing each layer with the fingertips, to remove all air bubbles, rough edges, and excess paste. In order to build features of a "character" onto this mask, smaller pieces of paper should be dipped and applied, layer by layer where required. Long or bulbous noses, wide mouths of thick lips, angry eyebrows, etc. can be made in this way. However, to keep the mask light weight, strong features can be "carved" from styrofoam, glued to the mask, and covered with strips as previously described. Four or five overall layers can be applied to the mask to build the weight and strength required. Students must make sure that every strip of paper, except those used for "characteristic" features, comes right down to the edge of the mould.

10. The final layer can be light-colored plain paper. This makes the painting more enjoyable. Newsprint is ideal for this; absorbent, white paper towel works well too, and again, every edge should be torn and the strips should be applied exactly as before. A longer-wearing surface can be created by using strips of gauze for the final layer.

11. The mask should be left to dry naturally, overnight or longer.

12. When the mask is completely dry, it should be eased from its mould. The plasticine, unless it is to be used immediately, should be moulded into a tight ball, wrapped in saran, and kept in a cool place.

13. If necessary, trim the edges of the mask with scissors. Have students try their masks on, and with a felt pen mark the areas just above the ears about an inch from the side edge of the mask. Remove the mask and pierce these marked points for elastic to be added after the mask has been painted. Similarly, mark the areas where the students' eyes are and pierce these points also. An open mouth (optional) is created in the same way, but from the "character" mouth, not the mouth of the student.

14. Paint the mask. A light coating of clear latex or acrylic glazelike Rhaplex AC 33 is recommended for all the masks as a protective covering, applied when the paint is dry. Hair, beards, moustaches, etc., should be affixed after the glazing.

15. Attach elastic to each mask. If the mask has a tendency to slip, a hole should be punched at the top centre an inch from the edge, and more elastic attached from there to the elastic going around the back of the head. An alternative is to stick small pieces of sponge inside the mask. Sponge is especially useful where a mask rubs and causes discomfort.

16. Masks are stored best if they are hung rather than piled in boxes.

Other mask-making methods include these examples:

- 0.635 cm (1/4") foam, cut and shaped;
- foil wrap, crushed, spread, then moulded to the face;
- paper bag, with holes cut for eyes and mouth, as desired.

For details on these and other methods, refer to library books.

☆ Commedia half-masks can be made in the same way, stopping just above the mouth level.

Stage Falls

Before working on any of the following exercises, students should practise falling. Review the technique on p. 66 of *Encore* (Drama 9 guide). After this technique has been reviewed, students should practise falling for different purposes, as the reason for the fall is more important and more interesting than the fall itself.

★ Have students practise falling because they have done one of the following:

- fainted after hearing bad news;
- been shot;
- eaten something that has made them sick;
- been knocked over by an opponent;
- tripped over something;
- broken their ankle;
- seen something overpoweringly awful;
- exhausted themselves;
- pretended to die;
- bumped into something.

There is no excuse for anyone getting hurt during a stage fight. Stage fighting is a learned technique; all the moves are choreographed.

Stage Slaps

It is not the initiator but the recipient of a punch or slap who makes the action believable.

In small theatres and theatres where the audience sees around the actors, a realistic slap is desirable.

★ Have all students practise slapping their hands together, making sure that their arms, hands, and fingers are relaxed.

★ Have students work in pairs, *A* and *B*, facing each other a few feet apart. They should work the following steps in slow motion at least half a dozen times before speeding up!

1. *A* must give the impression of "winding up" in preparation for the slap, moving the slapping arm back before aiming it forward at *B*'s cheek. If a greater impact is desired, *A* should wind up even more, moving not only the slapping arm back, but the whole of the same side of the body and the foot.

   A must aim at the fleshy part of *B*'s cheek being extremely careful to avoid the ears, eyes, and the nose.

2. *B* must never anticipate *A*'s move or the effect will be spoiled. *B* should focus on a point somewhere behind *A*.

3. After the slap, *B* should move his or her head in the direction of the thrust of the slap. Depending on the desired impact, *B* can move his or her body in the direction of the thrust of the slap, put his or her hand to the cheek, cry out in pain, anger, surprise, etc.

4. *A* should follow the arm movement through. If a greater impact is desired, *A* should turn his or her body and feet in the direction of the thrust of the slap. It is important to remember that the best movement in the world is no substitute for inner tension and motivation.

Have students practise this slap until it becomes believable, each taking turns to be *A* and *B*. If the audience is ten feet or more away from a proscenium stage, a fake slap can be executed realistically.

★ Have students *A* and *B* angle themselves so that they are in direct or partial profile to the audience.

- *A* places his or her upstage hand on *B*'s upstage shoulder.
- *A* "winds up" with his or her downstage arm and brings the arm as close to *B*'s face as possible without clipping *B*'s nose. *B* should focus on a point somewhere behind *A*'s head.
- As *A*'s hand moves across *B*'s face it comes into contact with hiw or her other hand on *B*'s shoulder. Striking the hand to make a slapping sound gives the impression that *B* has been hit. *B* moves his or her body in the direction of the thrust of the slap.
- *A* follows his or her arm movement in the direction of the thrust of the slap.

Have students practise this slap until it looks convincing, alternating *A* and *B*.

Variations: A punch can be executed in the same way, but since a punch sounds different, students should practise punching their fists across their open palms.

★ Have *A* practise punching *B* in the stomach, stopping short just at the point of contact, remembering that the momentum of the punch and the reaction of the recipient are what convinces the audience that the blows are real. When practising punches to other parts of the body, students should try turning themselves at different angles to the audience to see which is most convinging.

★ Have students, in pairs, enact improvs containing one or more of the following:

- a playful slap;
- a slap used to discipline someone;
- an indignant slap;
- an angry slap;
- a hurt slap.

Discuss with students the types of characters that would use a slap instead of a punch and/or the different situations where a punch would be used instead of a slap.

★ In pairs, have students create their own improvs in which someone is punched, or slapped, or both.

Suggested Plays and Musicals

One-Act Plays

Albert's Bridge — Tom Stoppard
Bald Soprano, The — Eugene Ionesco
Caged Birds — David Campton
Chamber Music — Arthur Kopit
Coming through the Rye — William Saroyan
Dumbwaiter, The — Harold Pinter
Fumed Oak — Noel Coward
Future is in Eggs, The — Eugene Ionesco
Hello Out There — William Saroyan
Here We Are — Dorothy Parker
Hunter and the Bird, The — Jean Claude van Itallie
I'm Herbert — Robert Anderson
Impromptu — Tad Mosel
Informer, The — Bertolt Brecht
Interview, The — Peter Swet
Interview (from *American Hurrah*) — Jean Claude van Itallie
Johnny Dunn — Robert Gard
Memorial Day — Murray Schisgal
Monkey's Paw, The — W.W. Jacobs
No, Why — John Whiting
Other Side, The — J.S. Knapp
Real Inspector Hound, The — Tom Stoppard
Riders to the Sea — J.M. Synge
Room, The — Harold Pinter
Sandbox, The — Edward Albee
Slight Ache, A — Harold Pinter
Tape Recorder — Pat Flower

Then — David Campton
Village Wooing — G.B. Shaw
Where Have All the Lightning Bugs Gone?— Louis Catron
Zoo Story -- Edward Albee

Full Length Plays

Androcles and the Lion — George Bernard Shaw
Antigone — Jean Anouilh
Barretts of Wimpole Street, The — Rudolf Besier
Blithe Spirit — Noel Coward
Charlie's Aunt — Brandon Thomas
Colours in the Dark — James Reaney
Crucible, The — Arthur Miller
Curious Savage, The — John Patrick
David and Lisa — James Reach
Diary of Anne Frank, The — Goodrich and Hackett
Donnellys, The — Peter Colley
Dumbwaiter, The — Harold Pinter
Ecstasy of Rita Joe, The — George Ryga
1837: The Farmers' Revolt — Rick Salutin
Flowers for Algernon — David Rogers
Glass Menagerie, The — Tennessee Williams
Hasty Heart, The — John Patrick
Hobson's Choice — Harold Brighouse
Imaginary Invalid, The — Moliere
I Remember Mama — John van Druten
Inherit the Wind — Lawrence and Lee
Inook and the Sun — Henry Beisel

196

Jitters — David French
Juno and the Paycock — Sean O'Casey
Let's Make a World — Len Peterson
Liliom — Ferenc Molnar
Listen to the Wind — James Reaney
Midsummer Night's Dream, A — William Shakespeare
Miracle Worker, The — William Gibson
Mother Courage and Her Children — Bertolt Brecht
Mousetrap, The — Agatha Christie
Murder at the Vicarage — Agatha Christie
Ned and Jack — Sheldon Rosen
Pygmalion — George Bernard Shaw
See How They Run — Philip King
Teahouse of the August Moon, The — John Patrick
Time Out for Ginger — Ronald Alexander
Toys in the Attic — Lillian Hellman
Our Hearts Were Young and Gay — Cornelia Skinner and Emily Kimbrough
Thieves Carnival — Jean Anouilh
Twelfth Night — William Shakespeare
You Can't Take It With You — Kaufman and Hart

Musicals

Anne of Green Gables
Annie Get Your Gun
Amahl and the Night Visitors
Brigadoon
Bye Bye Birdie
Carnival
Guys and Dolls
My Fair Lady
Oklahoma
Oliver
Pyjama Game
Roar of the Greasepaint, The Smell of the Crowd
Sound of Music
South Pacific
Wizard of Oz

☆ These lists are not comprehensive but they do offer a wide selection of scripts ranging from relatively easy to difficult; from simple to complicated. Cast requirements range from small, to medium, to large. For sources, refer to catalogues. See also the list of publishing houses in the References section of this book.

Appendix

Fine Arts and the Core Curriculum

(Schools Department Circular No. 82, 1979 03 27)

From the core curriculum study conducted in 1976-77, the Ministry of Education obtained advice and suggestions on a number of proposals, including a significant response regarding the importance of the Fine Arts in Education. The Ministry has taken the position that this is a vitally important aspect of a student's education, but that because of the rich and diverse potential it has for learning, the development of provincially prescriptive courses is not desirable. Instead, general curriculum policy guides will be prepared and schools are asked to ensure that within these, specific, significant learning experiences are provided.

The following statement elaborates the Ministry's philosophic position regarding Fine Arts in the context of the core curriculum. It is issued at this time with the request that it be discussed by school and district staffs as a basis for reviewing their policies and practices. As is so often the case in education, the pendulum of change tends to swing to extremes. It will do no service to children if the focus on basic skills leads to a neglect or denigration of the arts in the total education of the student. The Ministry is confident that those in the positions of providing leadership in making educational decisions will ensure that the arts will maintain their rightful position in the total school program.

The arts assist any person to sharpen sensibilities, to refine perceptions, to enrich the understanding of life, to enhance potentiality. Visual art stimulates awareness of form, color, line, light and shade, structure, symmetry, rhythm. Music stimulates the awareness of sound, shape, structure, movement, voice, rhythm, spontaneity, contrast. Drama stimulates the awareness of voice, tone color, movement, pause, suspense, foreshadowing. These are illustrative rather than exhaustive examples of the value of the arts. Moreover, the arts cross reference and reinforce one another. Participation in the arts may take at least two forms. One is active and creative, the other, appreciative and intellectual. Preferably all

pupils should participate in some form of art if only to appreciate what is involved in attaining excellence. Appreciation should lead to one's developing the capacity to perceive the beautiful, to know what constitutes good taste, and to discriminate between the good and the bad in artistic expression.

Apart from the value of the arts for their own sake, they can assist the learning process in unexpected ways. It has been said (Arts Bulletin of the Canadian Conference of the Arts, April, 1977, page 22) that "the basic academic subjects, such as reading, depend on a child's understanding of shape, size, dimension, colour and movement." Visual art, by training a child's powers of observation, can help him or her become sensitive to the profile of words.

The arts may assist inarticulate children to become articulate. This can be true for children of any capability but may have particular force for children subconsciously aware of their own limitations. Too shy and insecure to attempt to express themselves before their fellows, they may find release and expressiveness through vicarious opportunities such as puppetry.

The arts may reveal a creative ability that seems to exist independently of intelligence or may point the way to a reinterpretation of intelligence. The autistic child Nadia revealed a sophistication in drawing an inate understanding of perspective that far exceeded the norm for her age among children of whatever measured intellegence. (Times Literary Supplement, December 9, 1977, page 1438)

In an age when specialization and fragmentation prevent many people from seeing the results of their labors whole, the arts have a therapeutic function in evoking the universal in mankind's experience.

The Ministry of Education expects that all pupils will have an opportunity in school to participate in one or more fields of the arts. This is a requirement in elementary schools and a desirability in the secondary school experience.

It should be remembered that the arts may well be taught in correlation with one another. The Romantic Period in literature will be understood better for secondary students if similar Romantic characteristics are identified in the music of Beethoven, in the paintings of Delacroix, and in the poetic drama of Bryon. Generally, children may find music a stimulus to painting.

Finally, school fine arts programs may be enriched through the association and collaboration of community artists and arts councils.

Fine Arts Goals for Secondary Schools

The Fine Arts program of the secondary school intends to provide an opportunity for students to develop to their fullest potential, as integrated individuals in the Fine Arts and as members of society. The following goals are common to all the Fine Arts:

- to develop the student's intuitive and critical capacity to respond to aesthetic concerns;
- to develop the student's involvement with aesthetic matters relating to society and the environment;
- to develop the student's perceptual awareness and aesthetic sensitivity;
- to develop the student's enthusiasm for the Fine Arts;
- to develop the student's ability to be creative, communicative, expressive, interpretive, and exploratory;
- to develop the student's consciousness of the relationships between various creative processes and forms;
- to foster the student's understanding of the role Fine Arts have played and continue to play in the life of man;
- to develop the student's self-confidence, self-discipline, skill, and technical ability in as many areas of the Fine Arts as may be necessary for continuous growth and development;
- to develop the student's capacity to respond to a broad range of art forms, even within a specialized area of the Fine Arts.

Acting Space Requirements

The ideal acting classroom would be square. The closer it is to long and narrow, the more the problems. The space must be large enough to permit vigorous mass activity. The floor should be carpeted; the walls should have no projecting corners. The area should be isolated or the walls sufficiently soundproof to eliminate disturbance of other classes; an acting class *must* be free to make noise.

A major activity in acting is the simultaneous rehearsal of many two or three-person scenes. The ideal solution would be the presence of several rehearsal rooms in addition to having a large classroom. If this is not possible, it will be necessary to find areas near the acting classroom. Vacant classrooms, the cafeteria, the stage, and the hallways can be used.

The acting room itself is used for three activities:

1. regular class work -- this includes lectures, demonstrations, reading, writing, exercises and games;

2. rehearsal of several scenes simultaneously;

3. performance of improvisations, scenes, and full-length plays. This requires acting space, backstage space (minimal), and audience space. The audience may be the remainder of the class, a visiting class, or parents and friends seeing an evening performance.

The two external factors that help the student actor most are *direction* (provided by the teacher, other students, or fellow actors) and *lighting*. Good stage lighting can enhance a performance — be it public or classroom — in that it engenders in the student an increased desire for some control of the lighting. Here are some suggestions to facilitate this.

- The room must have a power supply sufficient to operate several separate pairs of 500-watt spotlights.

- The regular classroom lights should all be controlled from one point.
- The room should be easily blacked out.
- The room should have an electrical outlet sufficient for a lighting control unit like that mentioned under the title "Suggested Equipment and Supplies" in this Appendix.
- The room should have pipes hanging over the acting area to which spotlights may be clamped.

☆ The lighting facilities listed above are *not* sufficient for public performance.

In addition, the following are suggested:

- large cupboards for safe storage of lighting equipment, make-up, costumes, and props;
- a teacher's office with a window facing the classroom. Not only does this provide a secure place for the teacher's records and for valuable equipment, but also it could double as a control booth during production.

Suggested Equipment and Supplies

The following equipment and supplies should be considered minimum requirements for the proper teaching of the Acting courses:

- twelve 500-watt Fresnel spotlights;
- four 500-watt Ellipsoidal spotlights with shutters;
- a lighting control unit with at least eight, one-thousand watt dimmers;
- the necessary accessories such as C-clamps, safety chains, lamps, color media, and enough extension cable to connect the lighting instruments to the lighting control;
- a good quality cassette tape-recorder and a supply of cassette tapes.

☆ The above equipment is not adequate for public performance.

Touring

Touring a production to other schools in the district advances the drama program by encouraging recruits. It is also a rewarding experience for the drama students taking part in the project.

Although the drama teacher is faced with a number of problems when considering a tour, these are easily ironed out.

The teacher must decide whether he or she will tour with students during the drama class-time over a period of several weeks, or whether the tour will last several full days in a row, perhaps even a week or more. Most principals are excited by the prospect of a school tour and do all they can to help, sometimes to the point of hiring a substitute if the tour is to take several full days. When the benefits of a school tour are explained, staff members are often helpful too, and will gladly cover classes.

Transportation can be a problem, especially as it is against school-board policy, in most places, for students to transport each other during school hours for a school project without special permission from the parents. With a little planning, students can take notes home well in advance. Parents are usually most helpful and willingly give up time to drive student actors to the schools.

Occasionally, and with careful public-relations work on the part of the teacher, the school board will provide a bus and driver.

Delegating authority is a must. Students should be put in charge of the following:

- contacting schools with a description of the program offered and possible time slots;
- tour scheduling;
- notifying the schools of any special requirements: audience numbers, audience age-ranges, seating requirements, and props the host school can provide such as chairs, tables, etc.;

- contacting the schools a day before the tour to remind and confirm;
- seating the audience, if necessary. An alternative is to have this done by the actors.

Story Theatre is an ideal sort of production for a school tour, particularly for elementary schools. The students are not dependent on a script, and the props and scenery can be as elaborate or as basic as desired.

When preparing material for a school tour, students should bear in mind the work being covered by that school's curriculum. Often, Social Studies material can be the source of material for a production. Other topics to be considered include:

- famous people;
- the history of a famous building or of the area;
- docu-dramas concerned with political issues;
- issues such as physical fitness, eating correctly, freedom of speech, people's rights, conservation;
- different religions, cultures, customs.

Tour itineraries can include places such as hospitals, prisons, shopping malls, senior citizens' homes, homes for the handicapped, parks, playgrounds.

At the end of every show, the actors and actresses should have the chance to chat with the audience, not only about the performance but about the drama program.

Festivals

Most drama teachers have the chance to involve themselves in a drama festival every year. Although some teachers may choose not to enter a play, festivals provide an opportunity for students to see a wide range of productions. This is ideal for students living in remote areas where there is little or no theatre. The festival also provides opportunities to compare standards, to learn more about theatre, and to meet other drama enthusiasts. Often teachers attend festivals only on the days of their own productions, but if students and teachers go together to all performances, much more will be learned.

Selecting the right play is one of the most important steps to consider when entering a festival. Teachers should look for material that is not too far outside the experience and understanding of the students. At the same time, it should be challenging and stimulating. It should also have something worthwhile to say. Although a play concerning itself with where Aunt Maisie hid the pickles might provide wonderful opportunities for character roles, and an ideal set for travelling 400 kilometres, the subject matter is likely to be trivial. Time could be better spent with a more challenging script.

For plays suitable for festivals see the plays listed in the Additional Resources section of this book.

An alternative to entering a one-act play festival is the organization of a scene festival. Providing equal and challenging acting opportunities for many students at one time is not possible within the confines of a one-act play or the high school drama production, and yet there are usually many capable and enthusiastic students in the drama program. A scene festival allows a much wider opportunity for use of student talents, offering each one the chance to play a "lead" role.

Competition is healthy, and most festivals, because they present awards, encourage it. However, a festival should never be an occasion for pride or hurt ego. Rather, it should be an opportunity for constructive thought and discussion, which will lead to greater understanding and skill in the arts and techniques of the theatre.

Workshops

The cost of hiring and transporting a professional resource person can prove costly, but workshops are a necessary part of any teacher's development. There are often many resourceful and knowledgeable people available within one's own school district who may be called upon to recharge creative batteries. It is wise to include several school districts at once, on these occasions, to cut expenses. Teachers who have a particular forte in one area of the drama program should not hesitate to offer their expertise to other schools and districts. They can do this by contacting ABCDE (Association of British Columbia Drama Educators). Teachers looking for resource people will also find the association helpful. Theatre B.C. will also offer resource personnel and workshops and can be contacted at P.O. Box 34334, Vancouver, B.C. V6J 4P3, or by telephone at 688-3836.

Conferences

There are two major conferences held in B.C. annually, both sponsored by ABCDE. The first, The Drama in Education Conference held for three days in January, is for all B.C. teachers of drama. The second is the annual B.C. High Schools Theatre Conference held in May for students and accompanying teachers, usually lasting five days. Both conferences offer a wide variety of workshops, and the high school conference hosts the final showcase of talent from the drama festivals held throughout the province during the year. For current information, contact ABCDE.

Professional Organizations

The two most helpful professional organizations are the ABCDE (Association of British Columbia Drama Educators) and A PSA of the B.C. Teacher's Federation.

Here are some of the membership benefits accruing from association with these organizations:

- newsletters telling of school drama activities throughout the province, articles on theatre, teaching ideas, and more;
- film loan service;
- book and record lists, articles, curriculum guides;
- handbook for organization of drama festivals;
- Annual General Meeting and Drama in Education Conference;
- Annual British Columbia Secondary Schools Theatre Conference for teachers and students.

Queen's Printer for British Columbia ©
Victoria, 1984